

Motion Picture Exhibitors' League National Convention

AUGUST 14, 1912

PRICE TEN CENTS

THE NEW YORK  
**DRAMATIC  
MIRROR**



FLORENCE TURNER

Arthur C. Aiston on Road Conditions



HENRY MORTIMER



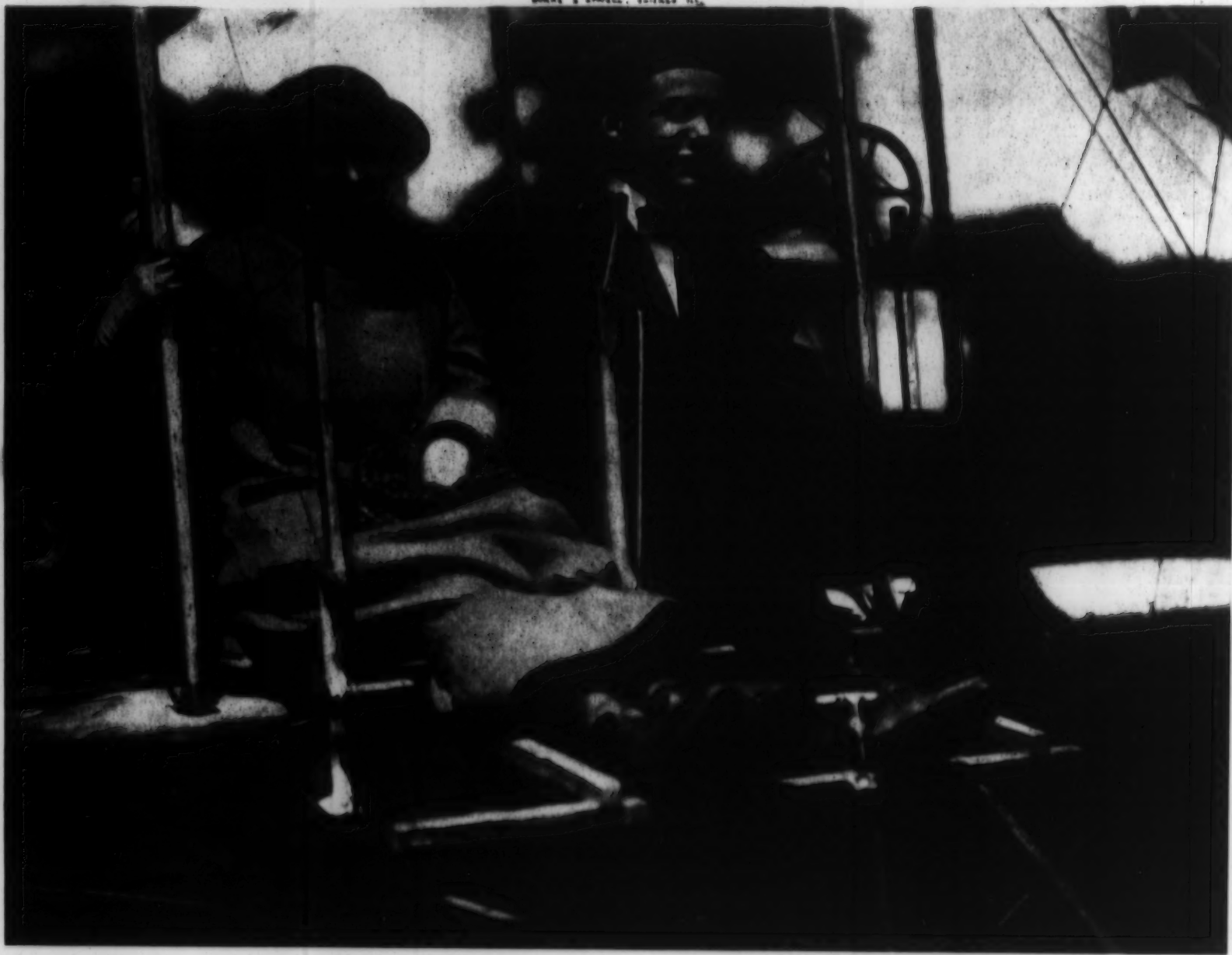
MIRIAM NESBITT



HOPE LATHAM IN SWEDEN

CATHERINE CALVERT AND FARNUM FISH

SHORE & SWELL, CHICAGO, ILL.



ALL AT SEA AND UP IN THE AIR



# THE NEW YORK DRAMATIC MIRROR

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## Consideration and Courtesy

**T**HERE ARE always two sides to every question. **THE MIRROR** has frequently in the past referred to the complaints made by players unknown to New York as to their inability to gain even an audience with any of the more important producing managers. Every player with an ounce of ambition who has never had a New York hearing looks forward to the time when that hearing shall be obtained. The trouble, as they all agree, is to get the first chance, and they feel that this first chance is too often unjustly denied them.

The other side to this argument will be found, no doubt, in the experience of the producing managers themselves. They have tried unknown material in cases of emergency, and have so often found it unsatisfactory and even worthless that they have lost all hope of ever discovering a prize player in that way. They prefer to employ tried and known actors therefor rather than experiment merely for the purpose of giving some apparently deserving person a chance. For this, no one can blame them.

But we can blame some of them for the brutal and vulgar way in which they reject undesired applicants. The reception accorded players who apply for positions at certain managers' offices in this town has long been a by-word and a disgrace to the business.

It costs no more to give a courteous refusal than a slurring contemptuous rebuff, nor is it any excuse that this latter sort of uncouth ignorance comes from the stenographer or the office boy. Rather the contrary, for we can always judge by the subordinate the character of the employer.

To be sure, there are in New York managers whose well-bred refinement makes it impossible to class them with those of the kind referred to above, but these, too, are sometimes unconsciously inconsiderate of the people who apply to them for work.

On another page, a weary player who has been trying in vain for several weeks to secure the longed-for opening relates his experience, and suggests a simple plan by which some relief could be afforded.

He proposes that when a player asks for an interview he be told outright if there is a possibility of an engagement and if there is, that he be given an appointment card, naming a day and hour when he can have an interview and that this appointment be kept.

This plan, as he explains, would at least be an improvement on the practise in some offices of telling applicants to come back day after day to no purpose.

## The One-Night Stands

**N**O ONE will deny to **ARTHUR AISTON** the right to speak from experience regarding the present and past status of road or traveling theatrical attractions, although we may not all be so willing to agree with him concerning the future.

In an interesting interview on another page he is quoted as distinctly refusing to prophesy, but, nevertheless, we gain the impression that he is quite pessimistic in his views of what the future may have in store for the one-night stands.

Speaking with particular reference to cities and towns under 50,000 population, he finds that there are now so many theatres devoted to popular price vaudeville and motion pictures that there is not sufficient support left for the traveling companies which formerly found these towns so profitable.

He does not, however, attribute this condition entirely to the increase of the vaudeville and picture houses, but, on the contrary, he apparently considers them the result as much as the cause. The two rival amusements have flourished all the more because the road companies fell down in quality, or at least failed to keep pace with the advancement in tastes of the public.

But in all this, **THE MIRROR** can see small ground for serious regret. We may be excused at least from shedding tears over the disappearance of a large proportion of the traveling troupes that once held forth in such multitude in the one-night stands. Between the bald deception of "second" companies playing New York successes in an inferior way and the countless obscure productions that could never by any possibility be considered good enough to find time in a city theatre, the public of the one-night stands never had much reason for gratitude to the traveling managers of the past. Small wonder that the public turned so readily to vaudeville and the pictures, and, we might add, to the permanent stock houses.

That the one-night stand is therefor doomed does not, however, necessarily follow. The public is there, and this public may be depended upon to give liberal support to really important attractions when they are presented. The fact that famous stars and genuine city successes cannot of necessity visit the smaller cities and towns with any great frequency is in their favor. It means paying business for those few companies who make the venture.

To the objection that theatres may soon cease to be open for one-night stand attractions in the towns referred to the answer is that, in all probability, they will continue to be available for stars and plays of sufficient importance to warrant the suspension of the regular policies of the houses for single-night engagements.

## Speculators on the Sidewalk

**T**HE SPECTACLE of violators of the law promenading in public has become so common to New Yorkers that it is a matter of jest as well as reproach. And perhaps this is the reason why there has been no comment on the reappearance of those insufferable nuisances, the ticket speculators.

It was not so long ago that a brave attempt was made to suppress them, and yet they are back again in force, as the earliest forerunners of the new season.

Apparently they make no effort to disguise the fact that they are law breakers. In the neighborhood of the Winter Garden, which they infest more than other playhouses at present, they accost the passer-by, most often at night, but occasionally early in the morning, asking if he does not wish to buy tickets. A few evenings back a New Yorker, after having been informed at the box-office that the house was sold out, came out of the door to be met by a speculator with the offer of seats at \$3.50 each.

Occasionally the speculator is more humble when he approaches the theatregoer with a polite request to buy tickets for him that he, the speculator, may prey on the simpler folk. This has happened at Proctor's Fifth Avenue Theatre.

The management of the Winter Garden posted a sign outside of the lobby for a short time, warning all who came that they who paid in excess of the box-office rate had no reason to do so, but that sign has disappeared. And the ticket speculator is still with us.





# THE USHER



**S**URELY Leander Richardson, general press representative for William A. Brady, has no reason to tell stories about Bought and Paid For, except his native sense of humor. He tells one of a New York business man who has been a frequent spectator of the drama during its four hundred performances at the Playhouse. Mr. Richardson's curiosity was aroused because the business man brought a different companion every time, and Mr. Richardson received the following explanation: "The play is so much like my brother-in-law's case that I am bringing all my relatives around to look it over. You know my brother-in-law is a splendid fellow and a big man in business, but once in a while he absorbs 'the imprisoned laughter of the peasant girls of France,' and then he is a different person altogether. I want to see if Bought and Paid For won't start his friends talking so that he will wake up."

It happened in Chicago at the time of the Bull Moose convention, but that may have been a mere coincidence. The only negro theatre in the city, protected on every side by a broad black belt, was closed. Bob Mott, a picturesque negro character, opened it years ago, employing none but actors of his own race, and giving programmes ranging from grand opera to vaudeville. But Mott died a short time ago, and last week his heirs turned over the house to a white syndicate for motion pictures.

The Usher hears that Carrie Reynolds is going into vaudeville, to appear at Proctor's Fifth Avenue Theatre. The Usher hears other things about Miss Reynolds's activities, among them that she worketh diligently from morn to night to give Philadelphia featherless capons. Hers is not an ordinary chicken farm, but a fancy poultry estate, where grow White Wyandottes, White Leghorns, and other varieties of white chicks, of which Richard Lambert, her press representative, does not know the names, but they are all thoroughbreds. Miss Reynolds, it appears, wanted to experiment, and she made her chicks vegetarians, with the strange result that many of them grew up featherless. The chefs are tickled foolish, and Miss Reynolds is making money, but a rumor is afloat that Anthony Comstock will investigate this matter of uncovered chicks.

On her present long tour Margaret Illington finds it possible to indulge occasionally in the sport of horseback riding. She was recently snapped on a horse when she was at Shasta Springs, Cal. That is the reason for the Usher's picture. She will end her tour in Kindling on Sept. 28 and reopen at the Belasco Theatre, Washington, Nov. 4.

More details are now at hand about the melodrama, The Gun Men of New York, which James R. Garey is writing about the Rosenthal murder. The Usher hears that the names of the principals will be thinly disguised. Rosenthal appearing as Rosen, Whitman as Hipman, etc. There will probably be more than one gunman. Act 1 will show the lobby of a New York hotel, where the Broadway boys gather; act 2 will be in Rosenthal's gambling establishment; act 3 will have two



MARGARET ILLINGTON  
At Shasta Springs, Cal.

scenes from the Metropole, the first a restaurant and the plans for murder, and the second Rosenthal's dramatic appearance on the street, the shooting and the automobile getaway. Act 4 will be laid in the District Attorney's office. The Usher suggests that if Mr. Garey can wait just a few days he will have a dramatic ending all made to order.

According to latest information the play has not been sold, but Mr. Garey expects to find a willing manager in the near future.

Among the bits of unconscious humor on the

Rialto is a combination of soda water signs and stage pictures in the window of a druggist. This particular druggist at the corner of Forty-sixth Street wants to outdo his neighbors, who deal only in such bourgeois products as neckties and shoes. They have in their windows pictures of current events of importance; he has in his window pictures of the current attractions on Broadway. But it would not do to give all the window space to stage notables, and shopping suggestions are interspersed with the pictures. The passerby may glance at a pose of Adelaide and Hughes of the Winter Garden, and underneath find this sign: "Buttermilk, five cents a glass," or on another window Hattie Williams and Richard Carle, with this caption: "Ice cold orangeade, ten cents a glass."

From "an old performer," a man who in former years numbered his friends by the hundred, and whose face was familiar to thousands more, comes an appeal so deeply pathetic and withal so genuine that it deserves the sympathetic consideration of every member of a profession noted for its generosity. To read the letter herewith printed in full is to feel the sobering sadness that follows contact with helpless, friendless, endless misery, the more pitiable in that it is not the just outcome of the unfortunate's mistakes. The letter, written on a hospital chart, is the second of the same nature addressed to THE MIRROR by Mr. Kennedy, the first, about one year ago, having met with a gratifying response. This second appeal is dated Tuberculosis Infirmary, Ward Q, Blackwell's Island, New York city, Aug. 6, 1912, and reads:

To the Ladies and Gentlemen of the Theatrical Profession:

DEAR FRIENDS: I am an old-time performer. For the past two years I have been in hospitals, slowly dying of consumption. I am friendless, penniless, and almost hopeless. My only companions are death and poverty, and they are ever by my side. When I was making plenty I never refused to help a brother or sister professional in distress. Now that I am in need of a few little things, which, in a place of this kind, a "charity hospital," are worth a hundred times their value on the outside, I seem to be forgotten. I am so poor I can't even buy a newspaper or get shaved. There is a little store here, where may be purchased apples, oranges—oh! how sweet an orange tastes to my parched tongue—Unecda crackers, cough drops, and, best of all, writing materials and postage stamps. This is an honest appeal for true charity, and not a stage-door touch for money for liquor.

Sincerely yours,

PEN KENNEDY.

The mention of Hattie Williams makes the Usher think of how much she appears to enjoy her part in The Girl from Montmartre. It is no slow pace that Hattie sets when she lifts her foot over the back of a chair and acts "real gay" to show the suburbanites how girls in Paris enjoy life. She has a lively accompaniment of "ponies," who appear with her in the picture. They are more attractive than any of the larger girls in the background.

The Usher wonders if the ordinance against theatre ticket highwaymen was meant to be enforced or ignored. Now is the time to settle this question.

THE USHER.



HATTIE WILLIAMS AND CHORUS

In "The Girl from Montmartre," Act II.





# WHAT WILL THE COMING ROAD SEASON BRING FORTH?



INTERVIEW WITH ARTHUR C. AISTON

Is the one-night stand doomed? Have managers unsuspectingly killed the goose that laid so many golden eggs, or will they nurse the injured bird back to lucrative life? Perhaps so; the season now in the first bloom of its youth may tell new tales, may even contradict conclusions drawn from box office statements of the last few years. We say it may, but probably it won't.

Don't blame Arthur C. Aiston for that observation. He said many significant things in the course of an interview, among them that the props were being knocked from under one-night stands, but when confronted by the sweeping question, "Is this going to be a good or bad season on the road?" he side-stepped the role of prophet with a statement that has a familiar sound: "There always will be an audience for a good show." If he had only transposed the remark something like this: "There will always be a good show for an audience," a pleasant vision of the theatrical millennium would have swept cold business truths from the imagination, a vision of S. R. O. signs dotting the horizon and echoes of thundering applause rolling from the doors of packed theatres. But Mr. Aiston, as it happens, is not a visionary man; he long ago contracted the habit of keeping a level head to prevent his feet traveling in the quest of rainbows, and that is one reason why *The Mission* selected him as a suitable man to explain "the road," as it used to be, as it is, and as it is going to be. He was not inclined to balk until it came to the last item of the triple intention.

Mr. Aiston's experience with road productions, particularly in the West and South, has extended over twenty years, during which time he has made more than a dozen trips to the Coast, starring his wife, Estha Williams, in popular-priced theatres such as Stair and Havlin houses. This year Miss Williams is booked up to January in *A Man's Game*, a new play by Owen Davis, which opens in Altoona, Pa., to-night, follows with three one-night stands, and from that time on will play half-week and week engagements in the larger cities between Philadelphia and Denver.

"Except that the first three or four performances are principally of importance for the opportunity they afford to whip a play into shape, I would not have booked any one-night towns," said Mr. Aiston. "Five years ago things were different, even three years ago, but now a traveling company cannot count on doing a satisfactory business in towns of between twenty-five and fifty thousand population." Pressed for an explanation, these reasons for a decline in patronage were given in the order of their importance. Too many theatres, generally offering vaudeville and motion pictures, stock companies, and a waning public confidence, owing to the prevalence of inferior productions presented under false colors.

"I can remember," continued Mr. Aiston, "and it was not so very long ago, either, when the large towns and small Western cities had only one or possibly two theatres, and the coming of a theatrical company was something of an event. Now in these same places from six to ten amusement houses will be found catering to an over-entertained public. The demand for outside productions simply does not exist, and apparently the building of new theatres has not reached its limit.

"Unquestionably stock companies are offering serious competition to traveling productions. They have at least three strong assets—the individual popularity of their members, recent plays, and fresh scenery that can be cheaply constructed, because it is not required to weather the bumps of transportation. These companies, and they are steadily increasing in number, can afford to charge less than a traveling troupe necessarily requires."

In the matter of stock releases Mr. Aiston speaks from personal knowledge (he controls a number of plays himself) when he says that more money is to be made by releasing a play for stock than by holding it for an extended road tour. "And producers and authors appear to be finding this out, so much so that a playwright of reputation seldom will sell a play these days. He finds

it more profitable to hold off for a percentage of the stock receipts. With new plays, actors of the high quality now engaged for stock productions and the low scale of prices, it is small wonder that traveling companies have a hard road to travel.

"The day when a manager can send an inferior attraction on the road, even if the play has the prestige of a long New York run, has passed, and it appears that the innocent are being made to suffer along with the guilty. The people in small towns have been hoodwinked so many times that many of those with a desire for something better than vaudeville and motion pictures, or even their local stock company, remain away from the theatre altogether until the name of a prominent player gives reasonable assurance of a performance to their liking. It has been, and in some cases still is, the custom to send four or five com-

the inhabitants of these cities and their immediate suburbs there are enough people, many of them patrons of vaudeville and motion pictures, too, who want and can afford a change of entertainment and are ready to visit a popular price house when they have a reasonable guarantee of getting their money's worth. Miss Williams has developed a following of her own in Stair and Havlin theatres, and we are not worrying about box office receipts."

When mention was made of the best means of advertising an attraction Mr. Aiston said that the value of a medium depended upon the territory in which it was used, and that no amount of boosting, newspaper or otherwise, could carry a production predestined for failure—a statement not likely to be contradicted. Relative to David Belasco's recent announcement concerning the superior quality of newspaper advertising as opposed to billing, he declared that such a stand might be entirely justified in a city like New York, but that there was no likelihood of its being adopted on the road.

Not that Mr. Aiston underrates "the power of the press"; quite the contrary, for he went so far as to say that a play unanimously condemned in New York is almost certain to meet with failure on tour. Bad news travels farther, faster, and has more influence than good news in his contention, and following this argument he maintains that unfavorable press notices do a play far more harm than an equal number of favorable ones do it good. "A worthy play may be injured by unfair criticism, but a friendly reviewer never made a poor one a success," is his way of putting it, "and if you have something worth while it is bound to get noised about town before you have been there many days," leading back to the earlier remark that "there is always an audience for a good play," which Mr. Aiston believes he has in *A Man's Game*.

Summed up, these conclusions may be drawn from the interview: 1, business in one-night stands will continue to be poor; 2, the number of companies sent on tour will diminish; 3, stock companies playing winter engagements will increase; 4, plays will be released for stock soon after their first production. **LYNNE DENNIS.**

## JOTTINGS OF THE STAGE.

Frank Pollock, who has been singing at Oscar Hammerstein's London Opera House, is returning to his home, Galesburg, Ill., to visit his parents. He will return to London for the next opera season.

Kitty Cheatham has been the guest of Princess Henry of Battenberg on the Isle of Wight, where she gave her recitals before the King and Queen of Spain and other royal personages.

Estelle Richmond is a new engagement for The Follies of 1912.

Marjorie Pearson has been secured by Harry Askin for the chief role in his new Chicago production, *The Girl at the Gate*. Although an American girl, Miss Pearson has never before appeared in this country, but has played successfully in London.

Grace Griswold has signed with William A. Brady for *Sisters of Fear*, to be produced in the Autumn.

James J. Coogan, owner of the New York Polo Grounds, and now in London, is negotiating with a view to importing the present Shakespearean Festival at Earl's Court, which has scored somewhat of a fiasco on its native heath.

Alfred Sutro, the English dramatist, arrived from London on Aug. 3 to see John Drew's production of his play, *The Perplexed Husband*, at the Empire Theatre on Sept. 2.

Frances Starr, Jane Cowl, Pamela Gaythorne, and Mrs. Sarah Cowell Le Moyne were passengers on the *Cedric*, which reached port on Aug. 3.

Frederic Shipman is arranging a concert tour for David Bispham and Frances Alda in the Autumn.

Macey Harlam, Matt C. Snyder, and Ethel Jennings are engaged for *The Ne'er Do Well*.



ESTHA WILLIAMS

Starred by Arthur C. Aiston. *She Will Open Road Season in Altoona, Pa., To-night, Playing in "A Man's Game"*

panies on the road, using the same 'paper' and trusting that the reputation of the play will be sufficient to draw houses. This sort of thing doesn't go now, and unless I miss my guess it won't be long before managers confine themselves to one traveling organization of a high class and trust to stock productions for the presentation of their play in other cities."

Mr. Aiston's explanation of the cause for continued profitable business in larger cities when little is to be expected from one-night stands sounds reasonable, granting, of course, that the offering is deserving. "It all comes back to a question of numbers," he said. "Take a city of from four to six hundred thousand population, and probably there will be four or five theatres devoted to dramatic attractions, several vaudeville houses, and numerous motion picture displays. Drawing from





# REVIEWS OF THE WEEK



## FORTY-EIGHTH STREET — "JUST LIKE JOHN."

A farce in three acts by George Broadhurst and Mark Swan. Produced Aug. 12 by William A. Brady and George Broadhurst, Inc.

Mrs. Cornelia Dawley ..... Florine Arnold  
Patty Emerson ..... Lola May  
Dora Endicott ..... Helene Lackaye  
Montague Baxter ..... Wilfred Clarke  
Harry Kenyon ..... Wallace Worsley  
John Endicott ..... Walter Jones  
Marime la Guerra ..... Helen Robertson  
Prince Vladimir Vlasowski ..... Louis Massen  
A Page ..... Elmer E. Redmond  
An Officer ..... Thomas Parnot  
A Walter ..... Robert Andrews  
A Detective ..... Walter Craven

The tag might be applied to Just Like John that was given to a poor vaudeville act by mistake, "just to laugh, that's all." In the matter of final analysis that is what the audience expects of a play "frankly farcical," as the authors term this, and so long as the audience laughs it is satisfied. It laughed loud and long on Monday evening, so that the first-nighters who gave the sweeping verdict of "a hit," were not compelled to do any original thinking. It was an auspicious occasion for the opening of a new theatre, so neat and attractive in itself as to create a favorable impression. Yet the chief entertainment of the evening was based on the thin supposition that a man is a stranger to his wife when he appears behind spectacles; for, after all, farce is in a little world all its own.

Just Like John is a return, not necessarily to George Broadhurst's earlier methods, but to the old tricks that any experienced farceur would use. It is merely the game of giving new twists, and the playwright has an opportunity to throw personality into bright lines, as George Broadhurst and Mark Swan have done. The play contains a few genuine laugh provokers of the quality that have helped Bought and Paid For to make its long run next door. These lines, together with characters broadly sketched, and scenes that for the better part of the time tumble over each other in the most approved farcical style, give the elements that apparently constitute success.

The plot is based on the adventures of a secret service man who endeavors to keep his business from his wife. The first complication comes when a meddling gossip discovers a newspaper snapshot of him with his arm about a pretty anarchist. He was merely arresting her, but he cannot explain that to the seaside colony, and he pretends that the man in the picture is another, one Richard Tempest, which is the name he bears as a police artist. Just as this is explained, in comes the handsome anarchist of fiery temper, escaped from the police and intent on making love to Richard Tempest. The characters are off on another lap, and they race through more adventures of this kind until John Endicott, the troubled soul, can end his double life. He catches the anarchist about to blow up a prince, turns her over to the police, and tells his wife the truth.

Of the three acts the first is probably the best, but after all that may be only the common impression of rapidly moving farces. What bores in this particular play is too much talk in the middle of the second and third acts, as if the authors were in desperate need of conversation; and then there are some bits, funny in themselves, but repeated so often as to become tiresome. There is also too much chiming in on the speeches for a chorus effect. The lighting effect for the final tableau is much too similar to the ending of Get-Rich-Quick Wallingford.

But with all these minor defects, the farce pleases, and no small part of the credit should go to a competent cast. Walter Jones was ludicrously funny as the secret service man, using a genial style of humor that appears only, as a general rule, with more avoirdupois. Helene Lackaye was attractive as his wife, and she acted the part competently, but there was no more range for her than for pretty Lola May, the ingenue. Florine Arnold and Wilfred Clarke were both fortunate in having parts with more character, and they interpreted them so as to win applause. Wallace Worsley was

pleasing, but he showed too little variety of action, much less than did Louis Massen with a shorter part. Mr. Massen really did some of the best acting of the cast, and the work of Helen Robertson as the anarchist was also satisfactorily done.

## COLONIAL, CHICAGO—"THE MERRY WIDOW REMARRIED."

Operetta in three acts; book by Max Hanisch; music by Carl von Wegern. Produced Aug. 4 by Consolidated Amusement Company.

Princess Vanna ..... Adelaide Norwood  
Prince Danilo ..... Charles Le Sueur  
Marishka ..... Lillian Crossman  
Phillip Brossillon ..... Thornton Urquhart  
Baron Marko ..... John Kearney  
Zozo ..... Reba Dale  
Rodolph von Anhalt ..... Alonzo Price  
Anastasia Perlowe ..... Josie Intropodi  
Potts ..... Lew Dunbar  
Nazira ..... Ethel Intropodi  
Valentine ..... Pearl Hoffman  
St. Just ..... Alfred Pyke  
Mimi ..... Ruby Rothman  
Madame Scutari ..... Nadine Perryman  
Yosuf Kabil ..... Curtis Cooksey  
Ali Ben Pasha ..... Charles Anderson

CHICAGO (Special).—Good, bad, and indifferent are about equally mixed in this new bid for favor announced under a label obviously designed to introduce it as a sequel of the Viennese success that it imitates. The company sings well, acts badly, and dances worse. Whatever honors are to be accorded for the concoction and rendition belong to the composer, a local orchestra leader, and to Max Winné, who rehearsed the music. The score is superior in some passages, but is too imitative in others to be acknowledged as the rightful property of Mr. von Wegern. It is well rendered, however, thanks to the intelligent guidance of Mr. Winné.

The stage management betrays lack of a dancing master, and there are some things so good in the last two acts that it were deplorable to see them go down to oblivion through the structural deficiencies and incompetent performance that now menace the future of the work. Good stage direction, a few changes in cast, and the services of a librettist with some conception of unity of purpose might build up an interesting entertainment. The title is explainable only on the assumption that the advertising value of the name was considered a needed asset.

Adelaide Norwood is featured as the remarried widow. She has little to do with the affair, but does all that a dramatic soprano from the operatic stage could do to help out. Comedy parts are well played by John Kearney, Josie Intropodi, and Lew Dunbar. Reba Dale was nicely fitted in the leading female part. Charles Le Sueur and Alonzo Price have singing parts, but Thornton Urquhart in the tenor role carried off vocal honors.

The executive staff for the Consolidated Amusement Company, owners of the production, is as follows: Max Faetenheuer, general director; Harry A. Smith, business manager; Will Reed Dunroy, representative; Alonzo Price, producing director; Max Winné, musical director; Alfred Pyke, stage manager; Miner Olmstead, electrician; William Kelly, carpenter; Andrew Quirk, properties, and Cassie Quarne, wardrobe mistress.

H. C. BAKER.

## PROCTOR'S—"MY ERROR"

A satire in one act by Edgar Allan Woolf. Produced Aug. 12 by Cyril Chadwick and company.

Letty Crossby ..... Grace Bryan  
Paul, her husband ..... Bert Young  
Officer 123 ..... Jack Norton  
Lord Eggy Eggleston ..... Cyril Chadwick

The reasoning of those who put on My Error at the Fifth Avenue Theatre this week would appear to be that for laughs it is not enough to have a clever idea, but that idea must be pointed with a salacious meaning. Therein Cyril Chadwick, Edgar Allan Woolf, or whoever is responsible, is not alone, for there are so many varieties of suggestiveness in the recent sketches that a critic would have to keep synonyms of "salacious" on file to avoid repetition. Few of the phrases can be dignified with the benefit of double entendre; certainly those used in My Error can have only one meaning, and an appeal for humor that stoops so low does no

credit to the brains or taste to those who make the appeal. As if this were not enough to injure a sketch, Mr. Chadwick gives a line that is merely a transposition of the wittiest bit in The Girl from Montmartre. The line is really so witty that it crept into the critiques of the farce, but it is not for that reason ordinary currency.

The sketch itself is a satire on the Jimmy Valentine style of hero, surely a legitimate field for satire when the gentleman has been so much overdone, but Mr. Woolf did not make any neat observations. His purpose was tacked up so that all could read in the line, "This is a gentleman burglar, and everyone goes crazy over men like him." In case the author does not know it, the remark might be added that Daniel Frohman's sketch, Detective Keen, is a satire on this burglar here, and much better done. Cyril Chadwick's acting of an English dude suffers by comparison with that of another comedian on the same bill, and Bert Young's acting is amateurish.

## "MILITARY GIRL" OPENS.

CHICAGO (Special).—The Military Girl with dances and pictorial features devised by Ned Wayburn opened Aug. 12 at the Zeigfeld Theatre. In the cast are Cecil Lean, Florence Holbrook, Henry Norman, Nita Allen, Lillian Stanley and others. The play is in two acts, with a scene in the Wisconsin woods. The new play was presented by W. K. Zeigfeld and was an unexpected hit. It will be reviewed at length next week.

## CORT, CHICAGO—"FINE FEATHERS."

CHICAGO (Special).—H. H. Frazee presented Eugene Walter's Fine Feathers, at the Cort Theatre, Monday night, Aug. 12. The cast included Robert Edson, Wilton Lackaye, Rose Coghlan, and Max Figman. The play deals with modern business and domestic conditions in America, and its characters are types familiar to the average man and woman. Mr. Walter has handled his problem from an original point of view. There were several scenes and situations that aroused the audience to enthusiasm. Fine Feathers is a new version of Homeward Bound, produced last season. It will be reviewed in THE MIRROR next week.

## "SUNBONNET SUE" PRODUCED.

Sunbonnet Sue, a drama in four acts by Whitney Collins, had its first production by the Park Play company at the Watervliet, Mich., Opera House, July 29. Beatrice Earle played the title-role, and others in the company were Theo. Shaller, Ed. J. Kadow, Royden Urby, P. G. Buffington, George Lovelace, and James McBride.

## LEON MAYER COMMITS SUICIDE.

Leon Mayer, who had been business-manager for The Spring Maid company which closed on Saturday at Erie, Pa., shot himself fatally in his apartments at the Hotel Felix-Portland, in this city, on Monday. His wife stated that he had been much depressed of late, but that she had been unable to learn from him any particulars concerning his troubles.

## NEW HIPPODROME SPECTACLE.

The Shuberts will reopen the New York Hippodrome on Aug. 31 with a new production and ballet promised to excel all predecessors.

The new spectacle, entitled Under Many Flags, will include sixteen different scenes, three more than have been shown in any previous Hippodrome production. The new ballet, Flowers of All Nations, will require the services of sixty more people than before.

The great tank has been enlarged during the summer, its capacity having been increased from 300,000 to 512,000 gallons.

Under Many Flags is the conception of Arthur Voeghtlin; written and staged by Carrol Fleming; ensembles and musical groupings by William J. Wilson; music and lyrics by Manuel Klein; ballet rehearsed by Signor Romeo, and scenery by Mr. Voeghtlin. The ballet costumes are by Landorff, of Paris, from sketches by Alfredo Edel.



## ANOTHER PLAGIARISM CHARGE.

Iza Hampton Sues Jesse Lasky and Others—  
Claims That "In 1909" Resembles  
Her Sketch.

Jesse L. Lasky has filed in the office of the Clerk of the United States District Court his answer to the bill of complaint that in 1909 is a violation of copyright. The complainant in the case is Iza Hampton Barnes, known on the stage as Iza Hampton. She brought suit against Jesse L. Lasky as producer of the sketch, William C. DeMille as author, and Joseph Jefferson, Florence Nash, and Minette Barrett as actors. Miss Hampton plays in a sketch, *The Woman of To-morrow*, which she wrote and produced herself, and she claims that in 1909 is a direct infringement of her copyright. Represented by Arthur F. Driscoll for the firm of O'Brien and Malevinsky, she filed a bill of equity in the Federal Court to enjoin further production of the DeMille sketch, and to ask for an accounting of the profits. Mr. Lasky has had two companies on the road, one of them coming into the city to play at the New Brighton Theatre last week, and he has produced the sketch in London.

In his answer to the charges, Mr. Lasky denies the principal parts of the complaint, contending that Miss Hampton got her idea from writings and sketches previously published, and therefore was not entitled to a copyright. He contends, further, that Mr. DeMille's sketch was written in 1900 while Mr. DeMille was in Amherst College, and that it was exhibited at that time to various students and professors, bearing then the title of *Rolla*. Mr. Lasky also says that in 1900 in no way conflicts with Miss Hampton's sketch, because it plays the big time in vaudeville and she plays the small time. Mr. DeMille's answer will probably be filed in the near future. It is said that he will be represented by Max D. Josephs. Mr. Lasky is represented by his brother, Leon Lasky. The replication of the complainant will be filed within thirty days and the evidence will then be taken.

An interesting side light is that neither of the chief figures in the case secured protection by copyright in England. As a result, in the present lack of protection for playlets, an English manager took advantage of them and produced a playlet, *In the Future*, which is said to be similar to both.

## FIGHT RAISE IN BAGGAGE RATES.

Efforts Being Made Before Interstate Commerce Commission to Prevent Disastrous Increase.

A vigorous effort is being made by theatrical people and others interested to prevent the enforcement of the railroad order which would raise rates on baggage. By a ruling of the Interstate Commerce Commission, the order was suspended first from Jan. 1 to July 1, and then to Nov. 1, but it will be determined finally some time in October probably, whether this suspension will be permanent or whether the rates shall be raised. If this ruling is allowed to go into effect, a large number of theatrical performers will have to go out of business, and the small companies will be unable to move among the one-night stands.

The change which the railroads wish to effect is, in short, to charge ten pounds excess weight on every inch above forty-five inches in a trunk, and to bar absolutely all trunks more than seventy inches in measure. When the notice was posted by various railroads last Spring that this order would go into effect on July 1, many performers saw that it would mean an end to their travels. They wrote to the White Rats Actors' Union of America, and that organization took up the matter with its attorneys, Dennis F. O'Brien and M. L. Malevinsky. Mr. O'Brien went to Washington to appear before the Interstate Commerce Commission, and he, uniting with other interests, helped to secure a suspension of the order for four months, that those affected might have more time to collect evidence. The fact that the commission allowed this extra period shows that it is ready to listen to theatrical people and others, but, according to the attorneys, all forces should unite to convince the commission thoroughly. Otherwise the rates will be raised on Nov. 1.

William J. Cahill, of the firm of O'Brien and Malevinsky, who has been collecting complaints, has received more than two hundred since early in July, all of which he forwarded to Washington to be added to those on file with the commission. The White Rats, like others in the fight, appear deter-

mined to make their own fight, at any rate, but all involved would secure better results by uniting.

One of the most powerful forces fighting the railroads is the Garment Salesmen's Association, represented by its president, Cyprian C. Hunt. He is himself a wealthy cloak manufacturer in New York, an orator for the Republican National Committee, and he has the backing of the second largest industry in the United States. Mr. Hunt was formerly an actor under the name of Will Burton, he had various enterprises at that time, and he now wishes to secure the union of theatrical interests with the powerful trade interests involved. The larger managers have taken no active part to date, because they are protected to a certain extent in using baggage cars for their companies, but it is believed that their help can be secured of the movement gains headway. Mr. Hunt wishes to have the use of theatres in various parts of the country for mass meetings, in which theatrical people and others interested may take part. He has already filed a petition against the Transcontinental Passenger Association, the Western Passenger Association, the Southwestern Passenger Association, the Central Passenger Association, and all other organizations of the three hundred and forty-two railroads in the country, naming each individually. It was Mr. Hunt's efforts that were, to a large extent, responsible for the temporary suspension of the rule. He wishes the help of the other interests now.

The burden of proof does not rest necessarily with those fighting the railroads, according to attorneys. In matters before the Interstate Commerce Commission, the railroads must also bring evidence that would support their actions.

## MANY PLAYS BY SHUBERTS.

Plans for a Busy Season Outlined by Managers—  
New Productions to Be Offered This Season.

The Shuberts, announcing their plans for the season, give a long list of offerings, dramatic and musical, and they declare that all in the list will appear within a few months. A number of the plays are to be produced in conjunction with other managers. *Fanny's First Play*, as announced in *The Misanthrope*, will be given at the Little Theatre Sept. 16. Later in the season Granville Barker will come to this country to present that other Bernard Shaw play, *Major Barbara*, and three plays of his own, *The Voyage Inheritance*, *Waste*, and *Frunella*.

The Shuberts will give *The Five Frankforters* in this country under the name of *The Golden Lane*. *The Master of the House*, by Edgar James, based on a German original, will be given at the Thirty-ninth Street Theatre Aug. 22. Among other adopted plays from German sources are *Love and Hate*, by Louis Lehar, a cousin of the Viennese composer; *The Children*, by Hermann Behr; *The Hawk*, by Gustav Esman; *The Dirigible Airship*, and *A Thousand Kronen*, by Engle and Horst. From the French there will be an American version of *Les Petites*, by Lucien Nepety, which has been running at the Théâtre Antoine, Paris. A French comedy, *Alme des Femmes*, will also be given.

Three American plays will be given: *Birchright*, by Constance Skinner, formerly dramatic editor of the *Chicago American*; *The Clinch*, a farce by Edgar Franklin and Matthew White, Jr., of *Munsey's Magazine*; and *Lucille La Verne's* dramatization of Will N. Harben's novel, "Ann Boyd."

In musical productions the Shuberts will offer first *The Merry Countess* at the Casino, Aug. 20; Sam Bernard will have a new vehicle, as yet unnamed, the music by Franz Lehar and the book by Paul Potter and Edgar Smith. Later will come the Reinhardt production of Offenbach's operetta, *Belle Helene*, *Liebe Augustine*; then *The Girl and the Miner*, with lyrics by Paul West, book by Rida Johnson Young, and music by James Kern; a new musical comedy of which the book is now being written by George Bronson-Howard; an American version of the French revue, *Sherlock Holmes* and *Arène Lupin*; *The Perfume Shop*, with music by Leslie Stuart and libretto by Cosmo Gordon Lennox; a musical version of *The Royal Box*, by Charles Casemann, with music by Alexander Stefanides; *Cousin Bobby*, by Jacobson and Wagner, with music by Karl Millocker, and *The Millionaire Bride*, a collaboration by A. M. Willner, E. Lue, and Heinrich Berte.

The announcement also includes a long list of

productions with other managers, many of which have been announced by the other managers. The productions in conjunction with Winthrop Ames will be *June Madness*, by Henry Kitchell Webster; *Romance*, by Edward Sheldon, and Hans Sonnenstomer's *Ride to Hell*, a successful German comedy. This is a whimsical dream-play by Paul Apel. The Shuberts are also interested in the productions of *The Ne'er Do Well* and *Within the Law*.

## AGAIN "THE POLISH WEDDING."

Cohan and Harris have changed the name of a musical farce which was to be known as *His Other Girl*, back to *The Polish Wedding*. The company is now being groomed for the premiere at the Detroit Opera House, Detroit, Mich., Sept. 2, with the following in the principal roles: William Burress, Louis Casavant, Sidney Bracy, Jack Horwitz, Armand Kaliss, John Reinhard, Lincoln Plumer, Valli Valli, Winona Winter, Louise Alchel, and Madame Mathilde Cottrell. Rehearsals are under the direction of Fred G. Latham. The book of *The Polish Wedding* is by Curt Kraatz and George Okonkowski, the lyrics by Albert Schonfeld, the music by Jean Gilbert, and the American version by George V. Hobart and Jerome D. Kern.

## LIGHT OPERA IN THE CENTURY THEATRE.

It appears that the four-million-dollar structure in Central Park West, after two seasons of dramatic uplift and two more of brilliant spectacles, is to find another use. The probability is that there will be an ambitious season of opera comique at the Century Theatre next Spring. Negotiations are now under way between the De Koven Opera Company and the Liebler Company for a series of light opera productions after the run of *The Daughter of Heaven* and revivals of standard operas, under direction of Reginald De Koven. The company will be headed by Bessie Abbott, now singing in *Robin Hood*. Mr. De Koven, at present, is in Europe, where he is expected to contract for American rights to several new works of importance.

## AT OTHER PLAYHOUSES.

The De Koven Opera company reopened the Knickerbocker Theatre on Monday, resuming the revival of *Robin Hood*, which was so successful at the New Amsterdam Theatre last Spring. Bessie Abbott made her first local appearance as Maid Marian, but the cast otherwise was practically the same as before.

The Gaiety Theatre opened for the season on the same evening when the run of *Officer 666* was resumed, Douglas Fairbanks appearing in the leading role originated by Wallace Eddinger. Further mention of these performances will be found in other columns.

## OPENING OF COHAN AND HARRIS COMPANIES.

The new season began in earnest for Cohan and Harris on Monday with *Officer 666* again at the Gaiety Theatre. Other attractions will come along in order, but it is expected that the managers will not have to put a new play on at the Gaiety until late in the Fall. *Officer 666* (Southern) will open at Des Moines, Ia., Aug. 25; the Western company at Denver on Labor Day, and the Middle Western company at Portland, Me., on the same day. Get-Rich-Quick Wallingford (Western) will open at Toronto, Aug. 26, and the Eastern company at Philadelphia, Sept. 30. *The Fortune Hunter* will open at Jersey City, Sept. 2. Raymond Hitchcock will open in *The Red Widow*, at Atlantic City, Sept. 9, and *The Little Millionaire*, with Charles King, at Trenton, N. J., Sept. 20.

## GOSSIP.

Arthur Byron underwent a successful operation for appendicitis at the Monmouth Memorial Hospital, Long Branch, N. J., on Aug. 3.

Marie de Bonnac will soon arrive from France to present here a French comedy, under French management, being her first appearance in this country.

Trixie Friganza, of the Winter Garden, is entertaining a party of stage "kiddies" at her Bensonhurst, N. Y., home as a contribution to the outing fund.



# THE MATINEE GIRL



THE amusement feast of 1912-13—may it be a long and a merry one!—began with a cocktail, or perhaps it was merely a spicy hors d'oeuvre. The Girl from Montmartre was relishful. That it recalled The Girl from Maxim's is the fault of our long and insolent memories. Of course a new generation of playgoers has grown up since the naughty Girl from Maxim's. She has had time to reform, marry, and be the mother of a large and respectable family since that time. At any rate the strikingly common possession of the two "Girls" was a bed, and most persons have beds.

Hattie Williams, like a black diamond, sparkled through it. The women in the audience searched the programme for the name of her dressmaker. The men were unanimous in the opinion that she was a fine figure of a woman. Richard Carle wandered from his fireside, as has long been his stage custom. He wore the same pair of glasses, his legs possessed their old flexibility, and when a girl said to him, "Your hair will be gray if it keeps on," and he retorted, "I don't mind if it grows gray if it only keeps on," the audience chortled as it always did at poor old Charlie Bigelow's allusions to his cranial toboggan slide. There was a winsome newcomer, Moya Mannering, who reminded the front row of Edna May, save that this ingenue stirred a welcome bit of spice in the sugar of the ingenue. Pretty Moya has many gifts. Moved by generosity, I offer her mother the advice to look well to all points in her costume that they become the ingenue.

Two oaks, old enough to have been of The Black Crook chorus, stand in front of Frank Keenan's bungalow at Laurelton, on Long Island. Here that admirable manageress, Mrs. Keenan, is having a broad tree seat built, in which Mr. Keenan may sit at his ease to study the role of Cassius, and incidentally to try his voice upon his neighbors.

The Keenan bungalow is one of the most livable of the attractive actor homes it has been my honor and pleasure to visit. Approaching it from the Merrick road, the automobile highway of Long Island, the first impression is of a long, low, brown structure, like a giant houseboat lying lazily at its moorings. Gay awnings at doors and windows add to this effect and diamond-paned lattice windows give it a quaint, individual air.

The enormous screened piazza serves as a breakfast room before twelve and a delightful lounging place the remaining fraction of the day. Bamboo furniture and khaki cushions give it equal parts of lightness and stability.

"What a love of a room," exclaimed Ada Lewis on her first visit, the note of unmistakable Western sincerity in her voice. She was speaking of the long, baronial, hall-like living room, with its great fireplace, huge enough to roast a wild boar, and its multitude of angle nooks, into whose niches are crowded precious relics of Colonial days, Keenan family belongings. Chief of these is an old secretary that was part of the meagre house furnishing of the first man who settled in East Boston. The big room full of alluring, shadowy corners is in brown and gold tones, the draperies and cushions and rugs being in harmony.

The big, hospitable dining room is in old blue. The deep windows have generous window seats,

crowded with cushions of dull blue. The dark wood of the walls is relieved by Delft plates and saucers.

The actor's studio possesses more personal atmosphere than any other part of this extremely individual house. One mounts to it from the living room by a tiny stage flight of stairs.

"It's big enough to give a ball in," exclaimed a visitor, upon which the master of the bungalow

Overtures have been made to Mr. and Mrs. Keenan by enterprising managers to star them jointly as the youngest grandparents north of the equator.

The Keenan home is shared by their daughter, Hilda, who is this season supporting her father in the playlet, Man to Man, in vaudeville.

Lillian Albertson has joined the mighty march of city dwellers toward country life. Last week, having so fully recovered her health that she had for three successive days played nine holes of golf, she was seeking a home in the suburbs. She painted a pen picture of country delights that proved her a true convert to out-of-town living.

"It is pleasant to be out of doors a great deal until December," she said. "After that one can gather around the fire and crack nuts and read. I don't fear loneliness in the country."

The picture on this page shows Robert Mantell paying a visit to his sister in Holland. Mr. Mantell looks as though he were enjoying himself more than when playing the classics.

"Caught twenty-six black bass in Block Lake yesterday. This is on the square," are the glad tidings from Eda von Luke at St. Cloud, Minnesota.

Frank Connor returned on Wednesday from a sojourn in London that began shortly after the death of Kyrle Bellew, of whose company he had for many years been a member, and for whom he had cherished a long and lasting friendship.

Violet Rand and Desmond Kelley have returned, rosy and overflowing with bucolic joy, from a visit to Christine Blessing on her farm in Westchester County.

Ruby Craven has divided her Summer between her parents, Mr. and Mrs. Walter Craven, the former the stage manager of Just Like John, in their home on Staten Island, and friends in Plainfield, N. J.



ROBERT MANTELL AND HIS SISTER

While He Was Paying a Recent Visit to Holland

presented him one, concocted from the mysterious depths of an ice-box, disguised as a bookcase. But do not fancy that the other bookcases that fill the spaces between the wide windows are such disguises. They bulge with volumes, especially the worn, yellow-backed plays representing periods from Congreve to Edward Sheldon.

The ceiling is in cathedral design of beams and rafters. The great fireplace is the mate of the one in the living room below. The waxed floors are covered with brilliant Navajo blankets and the skins of grizzly and brown bears. Those wall spaces spared by the bookcases are covered with a remarkable collection of old prints of stage celebrities. Cliff house pottery and meerschaum pipes, large collections of each testifying to Mr. Keenan's hobbies, "litter the room," as Mrs. Keenan says, when she tries to bring order out of the comfortable chaos of this manly den.

A new honor has come recently and quietly to Frank Keenan, beside which, to his mind, his stage achievements pale and dwindle. He has attained to the honorable altitude of a grandparent. His daughter, whom audiences will remember as his companion in vaudeville, now Mrs. Frank Sloan, of Fort Russell, Wyoming, bestowed that honor.

The New York opening of The Governor's Lady will recall to many persons in the audience the Rialtoism that you're never sure of a play until the first night, and then not. For instance, Annie Russell had first been chosen to originate the chief character, but Miss Russell, by the mutations of plans, went cruising in South American waters, so missing the initial work on the part. She chose to produce old comedies on the subscription plan and her enterprise will begin in November.

The delays occasionally incident to a production wore keenly upon the spirit of the author, who, by the way, is Madeleine Lucette Ryley's sister. Alice Bradley, upon the acceptance of the play two years ago, resigned a business to give herself wholly to the new departure in her life. But for many reasons which have a habit of infecting themselves rudely into managerial plans the production hung fire. Again and again the date of its production was postponed. When last May Miss Bradley was summoned to sit in the seat of the author on the stage and watch her brain characters come into physical being she was so literally sick with hope deferred that she fainted at the stage door of the theatre.

THE MATINEE GIRL.



## PERSONAL

**CARYLL.**—Ivan Caryll arrived last week from London to attend rehearsals of the forthcoming Knickerbocker Theatre production of *Her Left Shoulder*, for which he has composed the music.

**CORT.**—After camping in the Olympic Mountains for three weeks, John Cort will leave the Northwest for a trip back to New York. He is expected in the city about Aug. 20 to begin active preparations for his various productions.

**DUNCAN.**—Isadora Duncan contemplates building a Greek theatre in Paris for plays, operas, and dances. Namara Toye, returning from France last week, said that she would rehearse operas for Miss Duncan next year.

**FAIRBANKS.**—Wallace Eddinger being still honeymooning, Cohan and Harris, rather than hurry him back to New York, brought Douglas Fairbanks on from the Chicago company in *Officer 606* to play the role of Travers Gladwin. The move was a wise one from several viewpoints, for New York was certainly glad to see one of its favorites back in town when the farce resumed its run at the Gaiety this week. The part could not have been a better fit had it been made for Mr. Fairbanks.

**FISKE.**—Mrs. Fiske, after a Summer vacation in England and on the Continent, arrived in this city on Aug. 5 to prepare for her new play by Edward Sheldon.

**LUDERS.**—Gustave Luders, accompanied by the scores of his new operas, *The Gypsy* and *Some-where Else*, landed from Europe on Aug. 5.

**TURNER.**—One of the most interesting careers of motion picture actresses is that of Florence E. Turner, "the Vitagraph girl." Miss Turner was a stage child. She had acted for a number of years in regular dramatic offerings, and she had done imitations before she acted for motion pictures. Then she worked in the new field in the morning only, while rehearsing the rest of the day in a pantomime that was to be sent to Europe. The Vitagraph company offered her a contract to act for them alone, and she says that she has never regretted her choice. The picture on the cover is from a photograph by Stacy.

## EDMUND BREESE FOR "OLIVER TWIST."

The Liebler Company, acting promptly as soon as Nat C. Goodwin withdrew from the cast of *Oliver Twist*, engaged Edmund Breese for the cast. Wilton Lackaye will be the Fagin, Mr. Breese the Bill Sikes, Marie Doro the Oliver, and Constance Collier the Nancy. Madeleine Louis has been added for the part of Rose Maylie. Mr. Breese was handed the manuscript of Bill Sikes, but he scarcely needed it, since he is familiar with the role. The company will open at the Illinois Theatre, Chicago, Sept. 2.



DOUGLAS FAIRBANKS

## REFLECTIONS.

The staging of John Philip Sousa's opera, *The Glass Blowers*, will be done by William Wilson, who was engaged by John Cort last week.

Charles Murray and Sam Edwards will have important comedy parts in Frederick Chapin's comedy, *C. O. D.*, which will be produced in September.

Chapine, Richard Temple, and Joseph Parsons will again be in *The Rose of Panama* when it opens its road tour at St. Louis, Sept. 15.

Edith Ellis's comedy-drama, *He Fell in Love with His Wife*, founded upon E. P. Roe's novel of like title, will be produced at the Collingwood Opera House, Poughkeepsie, Sept. 23, with Frederick Burton, Milton Nobles, Jr., M. J. MacQuarrie, Robert Craig, Alice Weeks, and Olive West in principal roles.

Robbers got into the Sothern-Marlowe storehouse in Thirtieth Street one night last week, taking away much valuable plunder, including Mr. Sothern's wigs. Many trunks were broken open, and it is next to impossible to tell just how far the stealing went.

Dolly Castles arrived from Australia last week to open in *The Woman Haters' Club*.

The manager, chief author, and leading man of

the Shanghai Theatre, Shao En Ming—call him "Shaw"—and you have it—will visit New York this Fall to see *The Daughter of Heaven*. He is interested because it is a play telling of the revolution in his own country, and he knows something about the disturbances there, having been chased from his own theatre for presenting such plays. Under the new order of things he is busy in Shanghai turning out new plays.

William Stoermer, whose activities have been principally confined to the West, has invaded the East as a producing manager. The first among several productions that he projects will be *Molly Make Believe*, a dramatization of the book by Eleanor Hollowell Abbot, in which Violet Dale will be featured, opening at the Providence, R. I., Opera House Sept. 9.

Frank E. Morse will return to New York next week, after a Summer of rest and fish at his New Hampshire home. He will manage *The Power Behind the Throne* this season.

Mrs. A. Baldwin Sloane landed in Hoboken from Egypt on Aug. 5 just in time to rush by taxicab to the Broadway Theatre and see the opening of *Hanky Panky*, for which her husband composed the music.

Ernest Schelling, American pianist and composer, is recovering from an operation for appendicitis at Lausanne, Switzerland.

Paul Armstrong has been made party defendant in a suit brought by the widow of the late Homer Davenport against Mrs. Zoda Howard Reakirt to recover thirty Arabian horses kept on the Davenport farm at Holmdel, N. J., now occupied by Armstrong. Mrs. Reakirt claimed the horses after Davenport's death.

Freda Hirsch and Louise Helfrich, chorus girls, narrowly escaped drowning on Aug. 5 at Freeport, N. Y. They got beyond their depth, but were rescued by George W. McKay and Philip Bernard.

Frank Losee and Frederick Bond have signed for Buxi with H. B. Warner.

George Hazelton and J. Harry Benrimo have placed a Chinese drama, *The Yellow Jacket*, with Harris and Selwyn for early production.

Mounet-Sully, the French tragedian, celebrated on Aug. 3 the fortieth anniversary of his stage debut at the Comedie Francaise.

Francis Neilson sailed from Liverpool on Aug. 3 to arrange for American productions of his plays, *The King of the Ring* and *The Bath Road*.

Frank Lea Short directed an al fresco performance of Rostand's *The Romancers* at the Greenwich, N. Y., Country Club on Aug. 1, appearing himself as Straforeit.

Wagenhals and Kemper have decided to send on tour only one company, instead of two, as originally planned, in *The Greyhound*.

## "THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

## August 14.

VIVIAN C. DAMOND, who last season played Mrs. John Ryder in *The Lion and the Mouse*.

EDITH DECKER, whose baby-grand soprano voice saved *The Girl and the Kaiser* upon Lulu Glaser's hasty exit.

JOSEPH H. GARAY, remembered for his work as Richard Brewster in *The Third Degree*.

DONALD HALL, seen here as Douglas Verity in *A Country Girl*.

ELSIE LESLIE, who will again be seen in support of George Arliss in *Disraeli*.

E. W. MORRISON, who appeared with Maude Adams in *Chantecler*.

HENRY MORTIMER, seen last season in *The Million*.

RUSSELL REID, recently associated with the Anson-Gillmore Stock.

EDWIN STEVENS, again seen as the High Sheriff of Nottingham in *Robin Hood*.

BRANDY WILLIAMS, well-known impersonator of Dickens's characters.

MABEL WILBER, for three seasons, and who will again appear in the title-role of *The Merry Widow*.

FLORENCE MORRISON, last season in *The Siren* and now playing in *The Charity Girl*.

## August 15.

ETHEL BARRYMORE, who is to appear in vaudeville in *The Twelve-Pound Look*, and later a new play by Henri Bernstein, and one in prospect from Haddon Chambers.

SCOTT DAILEY, for several seasons with William H. Crane.

PHYLLIS DARE, now at the Gaiety Theatre, London, in *The Sunshine Girl*.

EMMA FRANCIS, always seen to advantage whether in musical comedy or vaudeville.

GRACE MORSE, seen for some time with May Robson in *The Rejuvenation of Aunt Mary*.

MINNIE RADCLIFFE, who devotes most of her time to stock work.

MAUDE RAYMOND, who fluctuates between musical comedy and vaudeville.

EDYTHE HOWARD, who appears in vaudeville sketches at her husband's theatre, Fitchburg, Mass.

## August 16.

UNA ABELL BRINKER, who appears at the head of her own stock company.

ARMAND CORTES, for two seasons with Fritz Scheff.

LOUIS RAGAN, seen in *Arsene Lupin*.

MAUDE FARIAN, English actress, for several seasons with Martin Harvey's company.

FRANCIS KENNEDY, seen here with Richard Carle.

HENRY KIRK, author and dramatist.

HAZEL NEWSON, seen in musical comedy productions.

JOHN O'HANLON, who played in *The Arcadians*.

RICHARD QUILTER, seen in *The Traveling Salesman*.

## August 17.

LETTIE FORD, who was with Billie Burke in *The Runaway*.

HARNEY BERNARD, now with Louisiana Lou, who aims at characterization, not caricature, of the Jew.

EDNA BURNS, for several years a member of Francis Wilson's company.

MAURICE LEVI, composer and orchestra conductor.

JULIA MARLOWE, incomparable Shakespearean exponent.

COSMO STUART, actor and author, husband of Marie Tempest, for whom he has adapted several plays.

ELLEN LANCASTER WALLIS, actress and authoress, prominent on the British stage.

## August 18.

HARRY C. BROWNE, who appeared as Jack Garrison with Lillian Russell in *In Search of a Sinner*.

## August 19.

WILLIAM BURNES, seen here as Frank Porter in *The Million*, and to appear in *His Other Girl*.

GEORGE G. DAMEREL, of *The Merry Widow* fame, and since in *The Heart Breakers*.

ELSIE FERGUSON, engaged for the title-role in Franz Lehar's new musical comedy, *Eva*.

FRED A. STONE, who will appear in the new four-star production with David Montgomery, Elsie Janis, and Joseph Cawthorne.

## August 20.

MARGUERITE BARRIL, favorite French actress.

FRANK COULTER, who spent many years under management of the late Henry H. Harris.

VIRGINIA HAMMOND, who retired from the stage a little over a year ago to become Mrs. E. Edwin Grady.

BABY VIOLET RADCLIFFE, the five-year-old youngster who appeared in *Human Hearts*.

JULIA SANDERSON, who will again be seen in *The Siren* until her starring vehicle, *The Sunshine Girl*, will be ready for an American hearing.

DR. PAUL SCHLENTHER, who has adapted works by Ibsen, Hauptmann, and Brandes.



EDWIN STEVENS



MABEL WILBER



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Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## THE EDITOR'S LETTER-BOX

Communications to the editor should always be signed with the name, initials or some de plume intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

H. S. S., writing from Hartford, Conn., praises *The Mirror* "for the new life that seems to have been recently injected into it," and offers several valuable suggestions in the way of possible additional improvements, for which the editor desires to thank him. He also corrects an error in a recent issue in which it was stated that *The Triumph of an Empress* was first produced in Bridgeport Dec. 25, 1904, remarking that Miss Holland presented the play in Hartford Feb. 11 of that year, and it was not new then. The correct date was Dec. 25, 1903, at Bridgeport.

H. L. H., Berkeley, Cal.—Madame Hermann is still performing. (2) We are unable to give you any information about the Russell Brothers or Richard Barlow at present.

## MARLOWE THEATRE IN CHICAGO.

Editor THE DRAMATIC MIRROR:

Sir.—In your "Editor's Letter Box" department, "Mrs. A. A." of Chicago, asks as to the plans for the Marlowe Theatre in Chicago this season. This theatre will be opened Aug. 26 with *The Climbers*, presented by the Marlowe Theatre Players, with Louise Randolph as leading woman and art director, and Ian MacLaren as leading man. The theatre is to be given over to producing standard and new plays, among the latter being a series from the pen of young American dramatists, whose plays will be examined by a committee of representative authorities in Chicago.

Miss Randolph, in her announcement, makes the statement that this company during the season will present plays from the pen of Strindberg, Ibsen, Brieux, Maeterlinck and other famous dramatists that have never before been done in this country. *Samson Agonistes* is one of them. It is the wonderful dramatic poem of Milton. Concluding the engagement at the Marlowe Theatre, the company will go on tour, presenting repertoire for an engagement of one week in the important Eastern cities of the country. The company is largely conducted on the lines of the late Augustin Daly company in this country and the notable stock company of Miss Horniman in Manchester, England, a company, by the way, in which Mr. MacLaren won distinction.

Yours truly,

DIXIE HINES.

H. S. H., Brooklyn, N. Y.—We are unable to give any further information regarding *Tempest* and *Sunshine* and their "off stage" names, than was printed in these columns. You can address them care of *The Mirror*. Private addresses are not furnished.

C. H. McD., Washington, D. C.—The Round-Up is controlled by Klaw and Erlanger.

M. S., Brooklyn, N. Y.—(1) We are unable to give you information regarding Forest Stanley. (2) Watch *The Mirror* stock pages for news of stock company openings.

A. S. M., Englewood, N. J.—Patty Allison signed the early part of the season for the Poli Stock at Hartford, Conn. (2) We cannot say where Edward Mackey or Emilie Melville are, but they are usually in stock during the Summer.

## THE NEW FORTY-EIGHTH STREET THEATRE

The Forty-eighth Street Theatre, opened Monday evening, is situated between the Playhouse and Seventh Avenue, less than a block from Broadway. The style of architecture is Colonial and the construction is of brick, with glazed terra cotta trimmings on limestone base. With its street frontage of ninety-five feet and depth of ninety-eight feet, it is slightly smaller than the Playhouse but more attractive in its simplicity. The lobby is of veined Italian marble with doors and trimmings of golden oak enameled in white. The prevailing tone of the interior is gray, with tapestry panels, hangings, carpets and seats all of that color, and decorations in old ivory.

The new theatre is intended by William A. Brady for light, humorous plays fitted to such an intimate auditorium. The total seating capacity is only 900, of which the orchestra chairs number 438, the first balcony 240, the second balcony 237, and the private boxes 48. The general effect of the auditorium is of breadth and shallowness, with all the seats near the stage. Ample arrangements have been made for protection against fire, no wood being used in construction excepting a slight fringe for decoration and this is imbedded in cement. A court ten feet wide is on each side and around the back, and broad iron stairways lead from all exits. The usual sprinklers and other apparatus are provided.

Back of the stage one of the distinctive innovations will be lights from the side and the top, to give a more natural atmospheric effect than that of the footlights. This, however, will not be ready for several weeks.

The building was erected by Felix Isman upon the plans of Victor Kohler, the Fifth Avenue architect. The work of construction was effected by Cramp and Company under the supervision of Edward Margolies. The lessee is the William A. Brady Theatre Company, under the direction of Mr. Brady, with George H. Broadhurst and Philip Bartholomae as stockholders and directors. Each of these playwrights will have a suite of offices in the building.

## EVA TANGUAY'S TOUR DE LUXE.

Comedienne to Make Whirlwind Circuit of Large Cities on Special Train.

Eva Tanguay is to be sent out at the head of a company with a special train and routings just like Harry Lauder and the Weber and Fields Jubilee company. Contracts were entered into Friday between Miss Tanguay and Joseph Schenck for this daring and expensive whirlwind tour. Mr. Schenck is associated with the Marcus Loew interests, and is one of the owners of the Palisades Amusement Park. By his contract with Miss Tanguay she is to open her tour on Sept. 30, and continue for six weeks, at a salary of \$3,500 a week, and a generous percentage of the gross receipts.

She will visit seventy-three cities, and travel about 12,000 miles. Her company will number sixty vaudeville performers, and she will travel in a private car, Republic, with two other cars for the company. She will have her own automobiles in a special car, making many shorter jumps in her own machine. Only one performance will be given in each city. Occa-

sionally a matinee will be played in one city and night performance in another.

Among the huge buildings in which Miss Tanguay will appear may be mentioned the Auditorium, Chicago; Metropolitan Opera House, Philadelphia; Boston Theatre, Boston; Hippodrome, Cleveland; Convention Hall, Kansas City, and Auditoriums, Milwaukee, St. Paul, and Minneapolis.

## LAST DULL WEEK.

Boston, Mass. (Special).—This will be the last week of a long period of inactivity, during which only one regular theatre, the Majestic, has been opened. On Monday, Aug. 19, May Robson, in a play by herself and C. T. Dasey, will open the Park; on the same night the regular season at the Majestic begins with *The Million*, and the Shubert reopens with a return engagement of *Over Night*.

This is the last week of Nance O'Neill's engagement at the Majestic with Lindsay Morrison's company, the play being *Oliver Twist*, with Miss O'Neill as Nancy Sikes.

Last week the Coburn Players revisited Harvard, presenting four Shakespearean plays in the college yard. The plays were *The Merchant of Venice*, *As You Like It*, *Macbeth*, and *Twelfth Night*.

The Mardi Gras Ball is in its third week at the Bijou. Betty Barnicot has assumed the role of Lusette, and is delightful in the part. Some new numbers have been introduced. This little opera is one of the events of the Summer season.

The Durbar in Kinesacolor will continue its remarkable run at Tremont Temple throughout the month.

FOREST ISARD.

## NEW MUSICAL COMEDY AT THE ACADEMY.

William Fox will offer at the New York Academy of Music on Aug. 24 a musical comedy, *The Girl from Brighton*, by Jean C. Hayes and William Becker, and staged by Jack Mason. The company will include Raymond and Caverley, Robert Dalley, Mark Hart, Henry Lewis, Clay Smith, Harry Wardell, Ned Norton, Cecil Cunningham, Anna Orr, Sophia Patrayar, Kitty Flynn, and Josephine Bellia. There will be a large chorus, the entire company numbering more than one hundred. The *Girl from Brighton* will open out of town on Aug. 21 for several performances, then coming to the Academy of Music, which, completely made, is now practically a new house.

## FEDERATION OF CLUBS TO MEET.

The most important meeting which the National Federation of Theatre Clubs has yet held will occur to-morrow (Thursday) afternoon at three o'clock at the Berkeley Theatre. This meeting will be for members only. An interesting programme by professionals will be given and the Federation will announce the title of the play chosen by the reading committee for the opening performance on Oct. 6. At the same time will be announced the theatre at which the production will be made, and the author of the play will be introduced to the audience. Other business of importance will be discussed relating to the financial plans of the Federation.

Since the last issue of *THE MIRROR* the following new members have been enrolled: G. Aldo Randegger, Bertha Wiernik, Mrs. F. Nathan, Mrs. John R. Gregg, Mrs. Nanette Comstock, Louis Potter, E. A. Halsey, Mrs. F. J. Beyona, D. T. MacDougal, George Caselberry, Lloyd Osbourne, Jay Dwiggin, Thomas D. Beasley, Hon. Frank I. Cohen, Faneuil W. Bethune, J. B. Gould, Florence Gerald, Fred Darcy, Mrs. Harriet Norris, Albert Weis, Mrs. Teresa Dean, John H. Solotaroff, Paul H. Solotaroff, David H. Solotaroff, Florence Gerriah, T. Hyden Hamilton, Mrs. R. E. Gooch, Alfred G. Robyn, Mrs. A. G. Robyn, Mrs. Caroline S. Bailey, Caroline Ticknor, and Grace Heineman.

## CUES.

Edna May Spooner will be starred in *The Price She Paid*, which is routed over the Co-operative Circuit by the Blaney-Spooner Amusement Company. The attraction will open in Brooklyn at the Grand Opera House, Sept. 2.

The following are engaged for the Blaney-Spooner production of *One Day*: True S. James, Maria Majeroni, Gwendolyn Lowery, Georgine Brandon, Ilka Diehl, Jane Babcock, Lillian Shaffner, and Joe Cone.

The special escort whom the Liebler Company will send to France after Pierre Loti, to guard the playwright and poet from interviews, has been selected at last. He is no less than Francois de l'Espiglarie de Tesson, author, explorer, and diplomat. M. de Tesson, fortunately for all concerned, has been in this country collecting material for a book, "Promenades au Far West," and he will sail for France next week to meet his friend M. Loti and make arrangements for the trip. The date of their sailing from France has not been announced.

Adelaide Harland has been engaged for the role of Magda in *The Balkan Princess*, opening at Norfolk, Va., Aug. 26.

No wonder they say that two hundred loyal routers from Ohio will be in Chicago Aug. 30 to see Elizabeth Brice star in *Tantalizing Tommy*. Miss Brice is still loyal to Ohio herself, taking the trouble to send to Cleveland for the modiste who made her gowns when she was in vaudeville. A. H. Woods has not been able to persuade her that New York has the best, but he is willing to pay the bills for the Cleveland importation.

The Liebler Company will install a Hope-Jones Unit Orchestra in the Plymouth Theatre, Boston, in addition to the one in the Children's Theatre.

Sydney Booth has been engaged by the George C. Tyler company for the part of the Prince in *Buzi*.

Twelve Chinese dancing girls, the first of the sort imported from that country, are to be brought over for *The Daughter of Heaven*.

H. H. Frasee was in Chicago Monday for the premiere of *Fine Feathers*.

The cast of *Ready Money* has been completed with the engagement of Scott Cooper. Two performances will be given at Long Branch, Aug. 16 and 17, and the New York opening will be on next Monday evening at the Maxine Elliott Theatre.

Cyril Scott is to appear in the new play by Jules Eckert Goodman, *The Point of View*, which will be produced by W. A. Brady. Emily Stevens will be leading woman. Rehearsals began Monday.

The triple programme of one-act plays by Barrie, Pinero, and Shaw will probably be given at the Garrick Theatre on Sept. 16, the same date on which they will be produced in London. Dion Boucicault, Charles Frohman's London stage director, arrived in New York Saturday to get instructions for casting the London bill.

Harriet Burt and Harry Fairleigh have been engaged for *My Best Girl*, the new musical play, in which Clifton Crawford will star.

H. H. Frasee has selected Josephine Victor as leading woman for *Arnold Daly* when he appears in *The Wedding Journey*, by John T. McIntyre, this Fall.

Engagements for Della Clarke's *Introduce Me* include Francis Markham, Hattie Neville, Mildred Smith, Edmond Forde, Gordon De Maine, Roland Wallace, Harry E. Larsen, George C. Lehman, and Walter Squaw. For her company in *The White Squaw*: Lidaice Gilyard, Clinton P. Perry, and E. W. McCarroll.

Gertrude Hoffmann's company is rehearsing at the Manhattan Opera House to open in September.

Grace Clarke is painting the scenery for Annie Russell's new *Princess Theatre*, in this city.

A son was born to Mr. and Mrs. Gale Satterlee (Richie Clark Russell) in Chicago, Ill., on July 20.

C. H. Kerr, musical director, with Kolb and Dill, has written the book and music of a three-act grand opera, *The Singing Wolf*, for production season after next.

Covent Garden, London, has announced for the coming season a series of Russian ballets intended to offer active opposition to the productions at Hammerstein's London Opera House.

Memorial performances were given at the Colonial and Garrick theatres, Chicago, on July 21, in honor of the late Hugh E. Keough ("Hek"), former sporting writer of the *Chicago Tribune*. The proceeds went to the widow.

Add one more to the list published at various times of distinguished foreigners coming over to see the premiere of *The Daughter of Heaven*—George Egerton (Mrs. B. Golding Bright), the novelist, who made the English version of the Loti-Gautier play, says that she wants to be in on the party, and she is coming from England.

Henry Douglas, who was with *The Gambler* last season, will go with *Within the Law* (Western).

## CURRENT AMUSEMENTS.

Week ending Aug. 17.

BROADWAY—Hanky-Panky—2d week—9 to 16 times.  
COLUMBIA—Golden Crook Burlesquers.  
COMEDY—Buntly Pulls the Strings—45th week—398 to 406 times.  
CRITERION—Richard Carle and Hattie Williams in *The Girl from Montmartre*—2d week—8 to 14 times.  
FORTY-EIGHTH STREET—Just Like John—1st week—1 to 8 times.  
GAITEY—Officer 666—187 times, plus 1 to 8 times.  
GLOBE—The Rose Maid—17th week—131 to 138 times.  
HAMMERSTEIN'S ROOF—Vaudeville.  
HURTING AND SEAMONS—Commencing Aug. 17—Ginger Girls Burlesquers.  
KEITH'S UNION SQUARE—Vaudeville.  
KNICKERBOCKER—Robin Hood—64 times, plus 1st week—1 to 8 times.  
MANHATTAN OPERA HOUSE—Stock co. in *The Squaw Man*—334 times, plus 10 times.  
METROPOLIS—Cecil Spooner Stock in *The Blue Mouse*—309 times, plus 10 times.  
MINER'S BOWERY—Commencing Aug. 17—Pacemakers Burlesque.  
MINER'S BRONX—American Burlesquers.  
MINER'S EIGHTH AVENUE—Commencing Aug. 17—Tiger Lilies.  
MURRAY HILL—Commencing Aug. 17—Winning Widows.  
OLYMPIA—Hastings's Big Show.  
PLAYHOUSE—Bought and Paid For—47th week—398 to 405 times.  
PROCTOR'S FIFTH AVENUE—Vaudeville.  
PROSPECT—Stock co. in *The Irma*—10 times.  
VICTORIA—Vaudeville—Matinees.  
WEST END—Corse Payton Stock co. in *The Lion and the Mouse*—764 times, plus 12 times.  
WINTER GARDEN—The Passing Show of 1912—4th week.  
ZIEGFELD MOULIN ROUGE—A Winsome Widow—19th week—142 to 149 times.



## ROAD AND REPERTOIRE

### "COW-GIRL QUEEN" HAS DRAMA.

SPOKANE, WASH. (Special).—Once the "cow-girl queen of Eastern Oregon," Grace Garfield Boucher, wife of a rancher living in Spokane, will participate in the presentation of *The Cow-Girl Queen*, a five-act drama, at the Pendleton Round-up this Fall. She is playwright-actress-manager-producer of the theatrical venture, having copyrighted the new vehicle, and will herself essay the leading feminine role.

In an open court on the shore of Spirit Lake the Chautauqua Flower Pageant was given under direction of Grace Lamkin. The event was participated in by seventy-five boys and girls, who were provided with wreaths of flowers, branches of trees and a variety of athletic paraphernalia. The Spirit Lake Band played.

A chorus from Spokane gave Handel's *Messiah* at the Spirit Lake Chautauqua Aug. 1, before a crowd of several thousands. Women of St. Joseph's Church are arranging a unique soiree to be given on the hurricane deck of Coeur d'Alene Hotel Aug. 10. The choir orchestra will play, vocal and instrumental solos will be given, and an elocutionist and a quartette will complete the programme. W. R. McCauley.

### "PECK O' PICKLES" PRODUCED.

LOS ANGELES, CAL. (Special).—Frank Stammers' new play, *Peck o' Pickles*, scheduled to have its first production on any stage at the Majestic Theatre Aug. 4, at the hands of Kolb and Dill, was postponed until Aug. 10. The production is under the personal direction of Mr. Stammers and marks the farewell appearance of Kolb and Dill on the local stage for some months.

Work on the new Belasco Theatre, on Broadway between Eighth and Ninth streets, is progressing very rapidly, the steel construction all being in. It is the intention of the management, if possible, to open this theatre about the first of the coming year, or sooner if possible. DON W. CARLTON.

### AIRDOME IS FOR SALE.

SAUGERTIES, N. Y. (Special).—On the application of Brinner and Canfield, attorneys for several mechanics who hold liens on the Broadway Airdome, the property will be sold to meet obligations. It is understood that several business men are ready to purchase the airdome, that is said to be a profitable investment when wisely managed. FRED C. OHLEY.

### AUDITORIUM TO BE OPENED.

NORTHFIELD, MINN. (Special).—The Ware Auditorium, which has been closed, is to be opened under new management. A company has been formed and incorporated under the name of the Ware Auditorium Company. They have bought the building and will make extensive improvements. The management is in the hands of Everett Dilly, who is prepared to make bookings with a limited number of first-class entertainments. The company is composed of public spirited business men of the town.

F. W. Boll, manager of the Gem Theatre, has remodeled and fitted up the house with new seats, heating plant, staging and scenery, metal ceiling, etc.

### CORRY, PA. TO GET GOOD PLAYS.

CORRY, PA. (Special).—Manager Harry Parker of the Library Theatre, announces *Freckles* as his opening attraction for the regular season. *The Fortune Hunter* and *The Price to Follow*, Julie Ring in *The Yankee Girl*, Billy Van's *Minstrels*, *Passing of the Third Floor Back*, *Bought and Paid For*, *The Spring Maid*, with Christie MacDonald, and *The Greyhound*, are among other attractions to be booked as the season advances. Manager Parker will adhere to the policy of one high-class attraction each week. The house will open in September. M. J. BERLINER.

### BILLY S. CLIFFORD'S FIRST ATTRACTION.

INDIANAPOLIS, IND. (Special).—Billy S. Clifford opened the season of 1912-13 at the Park Aug. 5-7 with *The Girl*, *The Man and the Game*, to large houses. Assisted by Mae Collins, who has a pleasing and attractive personality, a fair company, and a good chorus, Mr. Clifford succeeded in making the most of his production, which is only fair. He opened the Park last season with the same attraction. Oklahoma Aug. 8-10, *The City* Aug. 12-14, *Uncle Tom's Cabin* Aug. 15-17.

Keith's offered a good bill Aug. 5-10, with *Mermala*, *Martin Howard*, *Claus and Hoffman*, and the McCowan Cane company in *Election Night*.

At English's the *Five Musical Lassies*, *Edna and Albert*, the *Jones-Dunbar Players* in *Too Much Lawyer*, the *Ricardo Sisters*, and *Mark Davis* made up an entertaining bill.

Sam Williams's *Imperials*, burlesquers, opened the season at the Empire Aug. 10. PEARL KIRKWOOD.

### NEW POLICY FOR LYCEUM.

The Walter T. Murphy Amusement Company has taken a lease of the Lyceum Theatre, New London, Conn., and will conduct it

on new lines. The best road attractions will be booked for three days each week and the other three it is planned to run vaudeville and pictures. Walter T. Murphy is president and manager of the new corporation.

### POPULAR PRICE PLAYS BOOKED.

ALBANY, N. Y. (Special).—Manager Edward M. Hart, of Harmanus Bleecker Hall, in announcing plans for the coming season, has given a list of popular priced attractions which will divide the time with the high priced offerings to appear at the hall during the Fall and Winter. All the standard plays at cheap prices booked on the Co-operative Circuit and controlled by the Shuberts, William A. Brady, F. Ray Comstock, Lew Fields, L. Lawrence Weber and others will play in the big hall the first three days of each week, and the last half of the week will be devoted to the high-class attractions booked by the Shuberts and their allies. GEORGE W. HERRICK.

### HIMMELEIN PLAYERS SCORE.

The Himmelein Associate Players broke all records for the Wysox-Grand Theatre, Muncie, Ind., 5-10, doing capacity business at every performance. Special mention should be made of the work of Hesse Dainty, Al. Vees, William Schols, H. B. Castle, Sam Waldon, and Auston Pierce.

### "THE RED ROSE" GETS GOOD START.

John C. Fisher's production, *The Red Rose*, with Zoe Barnett at its head, opened the season at the Academy of Music, Halifax, N. S., Monday, Aug. 6, and played the entire week to capacity. The company includes Russell Lennon, Walter H. Catlett, Wayne Nunn, Ely Brown, Laura Jaffray, Nelson Riley, David Reese, William H. Conley, Maurice Darcy, Charlotte Philbrick, Gladys Parvin, Fritz Smith, Charles M. Clear and a large chorus. *The Red Rose* plays His Majesty's Theatre, Montreal, week of Sept. 2, and goes direct to the Pacific Coast.

### STEVENS POINT BOOKINGS.

N. B. Hackett has leased the Grand Opera House at Stevens Point, Wis., and has booked a fine line of plays for the coming season. Among the early offerings will be *House of a Thousand Candles*, *Officer 666*, *Shepherd of the Hills*, *Flirting Princess*, *Busy Izzy*, *Winnipeg Brothers*, and *A Prince of To-night*.

### COBURN PLAYERS AT CAMBRIDGE.

Notable performances by the Coburn Players were given in the Sever Quadrangle of Harvard University, Cambridge, on the evenings of Aug. 5, 6, and 7 and on the afternoon of the 7th. *The Merchant of Venice*, *Macbeth*, *Twelfth Night*, and *As You Like It* were given on the stage raised between two enormous and historic trees of the Harvard Yard. The Players have performed in the open air on many occasions before audiences of Harvard Summer School students and residents of Boston and Cambridge. The plays were well received by almost capacity audiences. Under perfect weather conditions and exceptionally quiet surroundings, the Players afforded the dramatic and literary event of the season in Cambridge.

### OPENINGS IN MINNEAPOLIS.

MINNEAPOLIS, MINN. (Special).—The Orpheum opens Aug. 11 for the season with Jack Wilson and the Irish Players in *The Lad from Larrimore* topping the bill. The Metropolitan's opening will be the 25th, with *Chauncey Olcott* in *The Isle of Dreams*. The Saxe Brothers have leased the Bijou from the Gayety company, and will operate it as a 10, 20, and 30 house, with the bookings of the Co-operative Circuit, opening Sept. 8, probably with *Alma*. *Where Do You Live?* *The Gayety* opened for the season Aug. 3 with *The Jardin de Paris Girls*. The Dewey opened with *Independent burlesque* Aug. 11, *Indian Maids* being the first attraction. At the Miles, *Kent's Seals* were the headliners, while the Verona Troupe of *Bicyclists* headed the Unique bill. CARLTON W. MILLS.

### "THE GOOSE GIRL" OPENS IN RICHMOND.

The first of the Baker and Castle attractions to go on tour, *The Goose Girl*, will open its season Aug. 26 at Richmond, Va., playing week and one-night stands through the South. The cast is practically the same as last season, and includes Virginia Ackerman, Victor Sutherland, Robert Ellis, James H. (Daddy) Lewis, Jessie Howe, Fred G. Williams, acting manager, and John W. Rankin in advance. Graustark, another of Baker and Castle's attractions, will open its fifth season about the middle of September, playing through the Middle West.

### OPENING DATES IN WASHINGTON.

WASHINGTON, D. C. (Special).—The Academy of Music refurbished and redecorated throughout, will be opened for the regular season Aug. 19. The opening attraction will be *The Volunteer*, *Parson*, a comedy-drama of New England life, by Edith Totten.

The Fall season at the Columbia Theatre will be opened Sept. 9, with *Al. H. Wilson* in *It Happened in Potsdam*. Kernan's Lyceum begins its season Aug. 26, with *Miner's Americans*.

### NEW YORK THEATRES.

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Matinees, Wednesday and Saturday, 2:15. Special Prices, Wednesday Matinee, 500 Orchestra Seats, \$1.00.

LEW FIELDS' MIDSUMMER PRODUCTION

## HANKY PANKY

When the Gayety Theatre is opened Aug. 19 with *The American Beauties*, improvements that represent an outlay of \$15,000, will have been completed. Newly decorated throughout in green, old gold, and ivory, the color scheme is pleasing. New orchestra chairs in green upholstery add to the general effect. A new heating system has been installed, and several improvements in the stage equipment have been made, including the addition of several commodious dressing rooms. Manager George Peck is again the head of the executive force, with Harry C. Jarboe in direct charge of the box-office, with Harry Marshall as assistant.

Lyman H. Howe's Travel Festival commenced a season of Sunday night motion picture displays with twenty special features of an interesting programme.

With the closing of the roof-garden the Belasco Theatre remains dark until the week of Sept. 2, when the Kinemacolor Company resumes their motion picture exhibition for a four weeks' season, previous to the regular dramatic season the first week in October. JOHN T. WARDE.

### ROAD NOTES.

It is reported that the Bijou Theatre in Fall River, Mass., has been leased to a Providence firm of theatrical managers at a yearly rental of \$10,000, and that the theatre will be opened Labor Day with vaudeville and pictures.

J. B. Love, formerly assistant manager of the Bonita Theatre, has been appointed manager of the Elito Theatre, Rome, Ga.

Ed. McClure, of Beardstown, Ill., a well-known carnival man, will be ahead of one of the Eli and Jane companies the coming season. Mr. McClure went to Lafayette, Ind., last week to assume his new position.

The Grand Opera House at Youngstown, O., is now under the local management of John B. Elliott, who succeeds Joseph Shagrin. Mr. Elliott formerly managed the Park Theatre and has many friends in Youngstown. He has had considerable theatrical and business experience.

Ben Greet and his players visited Adrian, Mich., Aug. 5, giving a matinee and evening performance for the benefit of Bixby Hospital, presenting *As You Like It* and *A Midsummer Night's Dream* to very large business both performances.

Julius Layolle, the lessee of the French Opera House at New Orleans, La., has forfeited his lease, contending that he cannot

### NEW YORK THEATRES.

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make the venture pay. It appears that whatever profit is made in New Orleans is lost en route. Philip Weirlein, who is the surety on the lease, will arrange for some one to take it over.

The sixteenth annual tour of John W. Vogel's *Minstrels*, to extend from the Atlantic to the Pacific Coast, opened in Dayton, O., Aug. 6. The company this year includes over fifty people and is said to be of excellent quality.

With Thomas E. Shea as the attraction, the Lyceum Theatre, Toledo, O., will be opened next Sunday. Among the bookings for this month and September are *The Fortune Hunter*, *Vaughan Glaser*, *Fay Courteney* and company in *A Grain of Dust*, *The Third Degree*, *The Great Divide*, *The Thief*, *Where the Trail Divides*, and *The Gambler*.

Dave Lewis in *Don't Lie to Your Wife* will carry an automobile and wherever possible will make jumps via the overland route. Mr. Lewis will open at Des Moines, Ia., Aug. 22, at the Berchel Theatre, under direction of Rowland and Clifford, personally managed by Dave Seymour, with Arthur Pearson in advance.

The roster of the Frank E. Long Stock company shows Frank E. Long, owner and manager; Alice Long, musical director; Jack Krall, stage manager; John P. Sullivan, master mechanic; Louis Carpenter, property master; Bonnie Male, Kate Stien, Alice Mallory, Rose Rowland, Ray Robie, Joseph Berry, Burt Selden, E. J. McSherry, Harry Willard, and George Ring.



## THE CALLBOY'S COMMENTS

HER PICTURE AND MINE.  
Not long ago, my Lady Grace  
Gave me a picture of herself  
That occupies the honored place  
Upon my modest mantel shelf.  
There every day, adoringly,  
I worship, as it were, a shrine,  
And, kneeling, plead importingly  
For blessings that I would were mine.

Not long ago, my Lady Grace  
Did me the honor to receive  
A reproduction of my face.  
A splendid likeness, I believe;  
And yet, although her room is lined  
With photographs from everywhere,  
I'm flattered if I can ever find  
A synonym of my picture there.

I'd hate to think that she prefers  
To hide my features from the light  
When I have been so kind to her—  
But yet, you know, of course, she might:  
I'd like to fancy that my face  
Is treasured with soft lace about  
In some sweet, sacred, secret place—  
And still I fear she's thrown it out!

Some enterprising Parisian physician proclaimed only recently that he had discovered a sure cure for stage fright, which, along with sea sickness, love sickness, and hydrophobia had long been regarded as practically incurable. He alleged to have found that a certain nerve in the nose was the cause of all the trouble, and that, simply by having the aforesaid nerve cauterized, the ailment might be permanently eradicated.

Of course, there may be a few stage frights constitutionally opposed to the ordeal of cauterization, and, as if anticipating such a state of affairs, along comes Professor Angelo Momo, of Turin, Italy, who has devoted much thought to the subject with a view to obviating the baleful thing. The professor says that actors and public speakers ordinarily undergo a perceptible rise of temperature when about to appear before an audience. The pulses of those new to the stage, he finds, frequently jump to 98, 100, 110, or even 130 beats in a minute along with the rising temperature. If these abnormal conditions can be overcome, the professor believes that the heart-breaking sensation may be obviated.

Admitting the prime requisite to be reduction of temperature, one might conceive sundry means whereby to attain this object. There is a variety of cooling beverages—not to speak of mere drinks—eminently calculated to produce temporary chills, and, when it becomes known to stage-managers that seemingly arctic libations conduce to restoration of the actors' composure, some of them may see fit to insist that the scenes also little cafes for dispensing juleps, iced teas, frappés, shandygans, and the like. Just imagine how free from fright should be the lucky performers who work in the places where they have ice plants with lakes of real ice!

And then, you know, touring companies could keep the actors in cold storage, if necessary.

"John T. Raymond once went to London," announces the *Kansas City Independent*, "to show them *The Gilded Fool*. It seems to be a bit confusing about the late Messrs. Raymond, Samuel L. Clemens (Mark Twain), and Henry Guy Carleton, along with the current Nat C. Goodwin. Mr. Raymond's impersonation of the erudite Colonel Mulberry Sellers in Mr. Clemens's play, *The Gilded Age*, was an achievement quite apart from Mr. Goodwin's Chauncey Short in Mr. Carleton's Comedy, *A Gilded Fool*. In one respect, at least, the latter characterization has a decided advantage over the former. It has not been so often 'imitated' by performers who never saw it."

Should any patriot over on Long Island ordain a straw ballot to ascertain the most popular person, dramatically speaking, on that under-sized continent, it is highly probable that Al. Trahern would sweep the polling places by a formidable plurality. Mr. Trahern's stock company, with Jessie Mae Hall as its first magnitude star, tours the island weekly in New York successes, and the natives of six adjoining towns save all their money against each recurrent "Tahern night." The manager has found everything more than congenial, barring the lamentable fact that certain of his patrons are prone occasionally to wax boisterous during the entertainment.

For some time Mr. Trahern was at loss to devise a simple, efficacious method of subduing these wild animals. Doubtless they meant well, but their good intentions got mislaid somewhat too frequently. Public rebuke would be impossible; a more respectful means was required. At length the desired inspiration came to the manager; so he had some neat little cards printed, one to hand to each disturber of the peace. The cards read:

YOU POSSIBLY DO NOT REALIZE THAT YOU ARE ANNOYING THE AUDIENCE.  
PLEASE BE GOOD.

This gentle diplomacy, they do say, works like a charm on Long Island. I should like to have a few of the cards to distribute among the comedians in some of our Broadway productions.

Noting the inspiring tidings that James

R. Garey is putting together a play based upon the murder of Herman Rosenthal, one is led to speculate upon the possibility of an attack upon the same theme by Paul Armstrong, the duly accredited high priest of the underworld. Mr. Armstrong. It is within reason to presume, may find material in the daily prints for a dozen delectable dramas geared up to make each particular hair to stand on end. And what an admirable addition to his incomparable galaxy of criminal characters this indefatigable playwright must have made from the published biographies of the gun men, the gamblers, the grafters, and the rest! But, on the other hand, Mr. Armstrong might spring a surprise by steering entirely clear of the matter. Let's see.

THE CALLBOY.

### "ROBIN HOOD" BACK IN NEW YORK.

The revival of Robin Hood was resumed on Monday evening at the Knickerbocker Theatre, with several newcomers in the cast in addition to Bessie Abbott, who made her light opera debut as Maid Marian. The other new singers were Herbert Waterhouse, a basso from the Metropolitan; Ethel Kaestner, a young American soprano, who has been singing in La Scala, Milan, as Annabel, and Aubrey Yates as Sir Guy. Carl Haydn, tenor; Viola Ellis, contralto, and Anna Bussert, soprano, have been added to the cast as alternates. Miss Abbott and Walter Hyde sang the duet in the third act, which was cut out last Spring at the request of one of the principals. Frank E. Tours is directing the orchestra of forty.

### LEWIS WALLER'S COMING SEASON.

Lewis Waller will arrive from England next week to reopen Daly's Theatre early in September with Edward Knoblauch's new play, *Discovering America*, in which he will appear himself with Madge Titherage as leading woman. Mr. Waller has secured a special cast of English players.

### FOSSE TO MANAGE METROPOLIS.

Louis J. Fosse, for several seasons business-manager in advance of Cedric Spooner's company and for the past two seasons treasurer of the Metropolitan Theatre, under the Blaney-Spooner management, has been appointed resident manager of the theatre, succeeding H. W. Little, who is to manage the Blaney-Spooner special road production, *One Day*, which is booked for a tour of the principal cities.

### UNKNOWN ACTORS' SLIM CHANCE.

One New York Experience That Speaks for Thousands—Feasible Suggestion for Relief.

Manager W. A. Brady's inauguration of regular hours when unknown players, eager for engagements, are received by him, has aroused again much discussion about the almost insurmountable obstacles encountered by such persons in securing hearings from New York managers. This Misson has received the following letter, which seems to set forth the situation with especial lucidity and to offer a practicable suggestion for at least partial amelioration:

"I have repeatedly been told in the West, from whence I came," says the writer, "that I possessed more than a few qualifications for success in the drama. I have good appearance, some good looks, better voice than the average, and good education. Besides these, I came to New York prepared to withstand the siege peculiarly and with good clothes. Back of this I have had seven years' experience in stock, repertoire, and stage and screen attractions as a leading man. In my career I have played more than three hundred roles, and I feel that at least I should have gained a foundation for better things."

"My first step upon arriving was to register with all the dramatic agents. At every agency in New York, excepting two, I was treated almost with contempt because I had had no Broadway productions to my credit, and, at one of the leading agencies, I was told that they booked only 'production people.' They looked in scorn at my stock experience, as if it were an offense for an actor to admit that he had ever been in stock. My next step was to try to interview the sub-managers of leading firms. In nearly every instance these sub-managers will not even listen to an applicant. 'Nothing to-day; come back next week,' is the phrase met everywhere. And you go again and again until you are ashamed to be seen in the offices. I saw the same people day after day in the offices, and none seemed to get any satisfaction."

"If managers are in earnest in their search for 'new blood,' why not give each applicant an appointment card entitling him or her to a five-minute interview at a specified time? In this manner a manager could dispose of many people in a short time and, in five-minute interviews, should be able to tell if he could use them for the season. Instead they simply keep applicants waiting out their office furnishings, and, at the last minute when they want people in a hurry, send to the agencies and secure the same old 'favorites.' Not in one instance but in several have I met in New York people holding Broadway engagements because they were 'types,' who had been discharged from companies in the West, where I had been personally associated with them, for incompetency."

"I am still on the hunt and hope before

the season is in full swing to land a 'type' part, and, if I do, I shall write my further experiences."  
JACK."

### PROCTOR TO BUILD IN ALBANY.

ALBANY, N. Y. (Special).—F. F. Proctor, of New York, proposes to build a new theatre in this city, to cost \$150,000, on property he now owns in the West End section of the city and at present used as an open-air theatre. Mr. Proctor originally planned to expend about \$20,000, but has since concluded to make more elaborate plans and construct a large, modern playhouse. Work will probably be commenced early next month.  
G. W. HARRICK.

### CAPACITY HOUSES IN BROOKLYN.

BROOKLYN, N. Y. (Special).—The excellent attractions offered at the various seaside theatres attracted capacity houses during the past week. Manager Charles Breed, of the Brighton Beach Music Hall, retained Bayes and Norworth as headliners for the second week, but owing to the latter's illness Miss Bayes was compelled to entertain without his support.

At the New Brighton, Kathryn Osterman and Louis Simon in *A Persian Garden* delighted the audience, while Linden Beckwith with her beautiful voice and dainty songs won great favor. Joe Welch, Arthur Deagan, and Windsor McKay completed the well balanced bill.

Ray Samuels, in her one week's special at Henderson's Music Hall, became very popular with her clever selection of songs. The American operetta, California, was the added attraction at that place and was received with the usual favor. Joe Jackson, J. Francis Dooley, and Corinne Sales were also included in the line of entertainers.

Amelia Bingham was the feature attraction at Morrison's Theatre, Rockaway Beach. She proved to be a great favorite. Bonita and Lew Hearn also rivaled the feature attraction as far as popularity is concerned. Marshal Montgomery, the famous Brooklyn ventriloquist, was due for a large share of the honors, whereas Hoey and Lee also scored a big hit.

The Derelict, a playlet of the underworld, drew well at the De Kalb as the feature attraction. Marie Willard won favor with the patrons of that theatre, as did Galvin and Clarke.  
J. LEMOT DAVIS.

### MISS BROWN'S HURRIED EXIT.

Nellie Brown is at the Winter Garden no longer. Furthermore, Miss Brown is not in America, having made a hurried trip back to England. She notified the Shuberts one afternoon last week that she would not appear that evening in *The Ballet of 1830*, of which she was principal female dancer. Arguments were unavailing; Miss Brown had engaged passage for England on a steamer leaving that evening, and she was determined to go. And go she did. The Shuberts called up Smile Agoust, ballet master and principal dancer, and told him to get some one else. The outlook was dubious, for not many dancers could act the pantomime part at all, to say nothing of the short notice. But Mr. Agoust, planning in advance, had provided an understudy, also from the Alhambra in London, and he called her up. With himself whistling the airs from the French composers, Zaza went through this dance. Enrico Zanfretta took Mr. Agoust's part in the action. And that evening Zaza went through the pantomime without a hitch, and no one knew the difference. Now they say that Mr. Agoust has a better leading dancer than ever. She is only nineteen and wears her hair down her back in braids.

### PLANS OF OLIVER MOROSCO.

No longer satisfied to be known as a West-end manager, Oliver Morosco will come into New York again this season with a succession of productions. Most of them are slated for the new Cort and Illington theatres. As announced in *THIS MIRROR*, Mr. Morosco will give *Peg o' My Heart* in October with Laurette Taylor in the principal part. The Hartley Manners play has just finished a run in Los Angeles which broke all records for stock in that city. Mr. Morosco says this is his best bet, but he will also give *The Money Moon*, *The Fox*, Gauntlett's *Pride*, *The Taming of Shrew*, and possibly *His Father's House*. He will also be associated in the production of a musical comedy, *The Man with Three Wives*, which will be seen in New York.

*The Bird of Paradise* was put into rehearsal this week with Bessie Barriscale as Luana. Of the New York cast will be Guy Bates Post, Lewis S. Stone, Robert Harrison, John W. Burton, Herbert Parjeon, Van Hensselaer Townsend, Virginia Reynolds, Jane Meredith, Nona Kelly, Ester Banks and the various Hawaiian musicians and singers. The new members will be Alice Lindahl, Marie Howe, Frank Sheridan, and Howard Hickman. The company will open its season at the Garrick Theatre, Chicago, on Sept. 1.

### GOSSIP.

Jack W. Brown, of the Little Theatre company, was among those slightly injured when a Fifth Avenue autobus collided with Mrs. Madeleine Force Astor's residence in this city on Aug. 7.

Mark A. Vance and Edna F. Finn were married at Coney Island, N. Y., on Aug. 7. Gladys Evans and Lizzie Baker, militant suffragettes, were convicted of arson on Aug. 7 for setting fire to the Dublin Thea-

tre Royal recently. Miss Evans was sentenced to five years' imprisonment as instigator of the crime, and the other woman got seven months as her confederate. The sentences were not popular with suffragists in general.

Minnie Tittell Brune arrived from London on Aug. 7 to rehearse for the leading role in *An Astec Romance*.

Mrs. Maurice Maeterlinck (Georgette Le Blanc) has decided to remain in Europe to head a company presenting her husband's plays rather than return to this country as promised.

Carol Ferguson (Carol Orr), returning last week from a vacation in the Catskills to her apartment in this city, found that burglars had entered in her absence and carried off \$800 worth of gowns.

The Provident Life and Trust Company, of Philadelphia, last week sued Felix Iman for \$125,000 and interest from February last, alleging that the sum had been loaned to the defendant in 1902, and should have been returned in 1907.

Johanna Gadske is motoring in Germany, spending much of the time at the ancient town of Rothenberg.

A. P. Decourville, assistant director of the London Hippodrome, is visiting this country with the avowed purpose of securing ragtime performers and music for the British metropolis, which, he predicts, is about to undergo a ragtime craze.

Three novelties are promised for the season at the Metropolitan Opera House, in this city. These are Boris Godounov, a Russian opera, by Moussorgsky; *Madame Sans-Gene*, by Giordano, and *Cyrano de Bergerac* (in English), by Walter Damrosch and W. J. Henderson.

Audrey Maple, Kathryn Stewart, Ruby Norton, Mlle. de Rosa, Craig Campbell, Arthur Deagan, Roy Atwell, and Henry Vogel are engaged for *The Firey*, with Emma Trentini.

Sidney Herbert, Wilfred Draycott, Frank Hollins, Clinton Preston, Martha Hedman, and Lola Clifton have been signed to support John Mason in *The Attack*.

Chariton Andrews's play, *His Majesty*, the Fool, has been selected for presentation at Philadelphia's Little Theatre during the season.

Manager E. J. Sullivan, of the Studebaker Theatre, and Mort Singer have been contributing to the Chicago Tribune's managerial symposium.

E. Richard Schayer, a newspaper man from New York, Chicago, and Washington, is in Boston directing the publicity campaign for *The Million*.

M. Sacha Guitry has been selected as the most likely dramatist to make a French version of *Excuse Me*. He is willing to prepare a literal translation, and he hopes to have an exact reproduction of the American production. Sleeping coaches in Europe are of such different design that he thinks the action in one of them would lose its point. Furthermore, he is willing to look over a glossary of American slang that Rupert Hughes has prepared.

Mr. and Mrs. Charles Leslie Adams (Gwendoline Williams) are receiving congratulations upon the arrival of an infant son, born on July 22. Mr. and Mrs. Adams are at their home in this city.

Harry H. Foreman has been engaged for *The Gamblers*.

Albert Brown, who has played Tom Bradley in *The Real Thing* since its first performance with Henrietta Crossman, will continue in the same part this season. He is at present playing a three weeks' special engagement with Percy Hawwell at the Royal Alexandra Theatre, Toronto.

Ernest Truex has been engaged for *The June Bride*, under management of Lew Fields, opening early in September.

C. W. Goodrich and Camilla Crume, of the original cast, are re-engaged for *Officer 666*.

*The Girl from Montmartre* was bolstered up last week with new numbers, one for Richard Carl and one for Hattie Williams. The new dances, *Sandwich Drag*, *Vienna Roll*, and *Tango Can-can*, have been accorded more or less publicity, and Joe Smith with them. He calls them *Barbary Coast adaptations of Spanish café dances*.

Syracuse will witness the Eastern premiere of *Life's Shop Window*, which is to be routed over the stage and Havila Circuit. The date will be Aug. 29, and the New York appearance will not be until November. Theodore Gamble, Chris Barrotte, and Ollie Cooper will be in the cast.

A. H. Woods will have his general offices in the Eldridge Fort-second Street Theatre after Sept. 1. F. F. Proctor has leased the rooms which Mr. Woods vacates in the Putnam Building.

A large amount of space is devoted in the last press sheet from Henry W. Savage's office to explanation that Mr. Savage has fitted up a green room, and soon will install an elevator in his headquarters at 108 West Forty-fifth Street.

Dr. Maurice Baumfeld has secured for production at the Irving Place Theatre, New York, this season, Felix Doermann's *Damenwahl* and Leo Birinski's *Noerentans*.

Marie L. Nelson, the sixteen-year-old Washington girl, who has won renown as a pianist, has sailed for Berlin to study for two years.

Walter Lawrence and Leslie Kenyon will have important parts in *The Woman Haters' Club*, which will be given its first performance at the Tremont Theatre, Boston, Sept. 10.





# STOCK COMPANY NEWS



## COMPANY FOR MARLOWE THEATRE.

The Marlowe Players will inaugurate the season at the Marlowe Theatre, Chicago, under the direction of Louise Randolph in *The Climbers*, Aug. 26. Miss Randolph left for Chicago last week after having completed her company, which will include, besides herself in the leading roles, Ian MacLaren, who was last seen with George Arliss in *Disraeli*; W. L. Thorne, formerly leading man with Lindsay Morison Stock



CHARLES MACKAY

Leading Man with the Orpheum Stock, Montreal, Canada

company at Lynn and Boston; Ethel Wright, Ernest Cassat, who has just concluded his season with Walker Whiteside in *The Typhoon*; Arthur Buchanan, Marguerite Van Rieckle, and Richard Morgan. Frederick Sullivan is the stage-manager and Sanford C. McKnight the general manager. I. L. Montague, for so long with the Marlowe Theatre, has been retained as business-manager. In addition to the standard modern plays, Miss Randolph is to make a series of productions of notable plays by Strindberg, Ibsen, Maeterlinck, and Brieux, besides four new American plays by native dramatists of the younger generation.

## LARGEST SEASON IN LINCOLN

LINCOLN, Neb. (Special).—The Barrow-Winnipeg Players will close their engagement at the Oliver Theatre Friday, Aug. 30, and move to Milwaukee, where they open at the Columbia Theatre Sept. 1 for the regular season. This will be the longest stock engagement in the history of the Oliver Theatre and the most successful from both an artistic and financial standpoint.

Frances Grace Barrow, the business representative and press agent, had an entire page devoted to the stock company in the Sunday issue of the *Lincoln Daily Star* of Aug. 4, running cuts of the various players, interesting bits of dramatic gossip, and entertaining articles on the various details concerning stock companies and their productions.

VICTOR E. FRIEND.

## GOLDSTEIN ENTERS STOCK FIELD.

N. E. Goldstein, president of the Goldstein Brothers Amusement Company, of Springfield, Mass., has been in New York engaging players and making other arrangements for the coming season. The most important of his new enterprises is the placing of a stock company in the Bijou Theatre, formerly the Columbia in North Adams, Mass. The company will open Aug. 25 with Marion Ruckert as leading woman. With the increasing scope of the Goldstein Company's operation Mr. Goldstein says more theatres will be devoted to stock, all under the general direction of William W. Blair. The policy of the New Broadway Theatre, now being built at a cost of \$250,000 in Springfield, has not been determined. It will seat 3,000. Among the houses now being successfully operated by the Goldstein Company are the Plaza, Springfield; Plaza, Northampton; Westfield Opera House, all vaudeville and motion pictures, and the Opera House in Exeter, open to road attractions.

## NEWS FROM OAKLAND COMPANY.

Franklyn Underwood and Frances Slosson played *The Lily* for their sixth week with the Liberty Stock company at Oakland, Cal. Mr. Underwood as the artist, Miss Slosson as Christine, Miss Bryant as Odette, and Mr. Shumer as the father scored heavily. *The Deep Purple* and *Seven Sisters* to follow. The Liberty Stock company has an enviable record of eight and a half years without a break, and enjoys great popularity.

After a month's visit with his aged parents in Detroit, Henry Shumer and family have returned to Oakland for his seventh year with the Liberty Stock company.

Harry W. Bishop, manager and owner of the company, has just returned from a two months' auto trip through California with his family.

## JACK RIGNEY A LIFE-SAVER.

Jack Rigney, an actor of many parts as leading man of the Temple Stock company in Hamilton, Ont., was unexpectedly called upon to play the role of life-saver Sunday, Aug. 4. He acquitted himself with high honors. Mr. Rigney was one of a party of men enjoying the afternoon in a motor boat. Frank McDermott, another of the party, stood up, lost his balance, and fell into the water. Mr. Rigney promptly jumped in after him and kept his companion afloat until the two were taken aboard the boat.

## C. WILSON HUMMEL A FAVORITE.

BRIDGEPORT, CONN. (Special).—Vivian Ogden and Genevieve Cliffe shared honors with Jessie Pringle in the Poil Stock company's production of *Mrs. Wiggs of the Cabbage Patch* last week. The Commuters is the current attraction.

Margaret Starr deserves great credit for

Emmett O'Connell is the scenic artist. Harry Major is the stage manager, John Adair, Jr., the director.

## PLAYERS TO VISIT THE ORIENT.

Ferris Hartman and his company of twenty leave San Francisco Aug. 17 for a tour of the Orient with fifteen American musical comedies. A stop of eighteen days will be made in Honolulu, from where the company will go to the Imperial Opera House in Tokio, Yokohama, Shanghai, Hong Kong, and Manila also will be visited. Arthur C. Fox is manager of the venture, which is sponsored by the Oriental Theatrical Company, of Manila.

## AT NEWARK PARKS.

NEWARK, N. J. (Special).—Manager Rainger presented *The Pirates of Penzance* at Olympic Park last week to the usual crowded houses. Stella Tracey was delightful as Mabel, and Fred Frear shared the honors with Miss Tracey. Others in the cast were William Naughton, Overton Moyle, Roger Gray, Lucille Saunders, Leigh Buchman, Vega Ling, and Ethel Morton. The chorus was exceptionally good.

Margaret Keene and her stock company presented *Sunshine and Tempest* at the Electric Park. Miss Keene gave added proof of her ability in the emotional role. She was ably supported by Henry Duffey, Lewis Summers, Anna Nichol, and others.

GEORGE S. APPELGATE.

## PERMANENT STOCK IN MILWAUKEE.

The complete roster of the only permanent stock company in Milwaukee, Wis., now playing at the Juneau Theatre is as follows: J. B. Reichert, manager; H. Walter Van Dyke, director; Edward C. Woodruff, D. M. Henderson, Ted Newmann, J. Ward

## PLAYERS RE-OPEN AT OPERA HOUSE.

PATERSON, N. J. (Special).—The Opera House Players will be managed hereafter by Frank G. Zabriskie and Alex Reid, the former looking after the front of the house, while Mr. Reid will continue to direct the stage, where he has been exceptionally successful for the past two seasons. The coming season promises to be even better than last, which made some history for stock productions in Paterson. The Walls of



LILLIAN KEMBLE

Playing Leads with the Orpheum Stock, Montreal, Canada

Jericho was the opening bill Aug. 5-10, and it proved to be a good drawing card. Charles W. Dingle is the new leading man, and he was well received. If his work continues to be of the same high order in all of the productions he will become a prime favorite. Henrietta Browne will fill all the leading female roles, and her popularity continues despite the fact she has been here for over two years. Monday evening her many friends presented her with two floral horseshoes, both reaching above her head. The remainder of the well-balanced company all appeared to advantage. Joseph McCoy, Carl H. Anderson, Fred Quimby, Thomas Stanhope, James Young, Mrs. Edith Gordon, and Cecil Kohlhaas; the old members of the company were warmly welcomed.

JOHN C. BUSH.

## MALLEY-DENNISON CO. FOR LAWRENCE.

The Malley-Dennison Stock company, under the direction of W. L. Malley, that recently closed an engagement of fifteen weeks at the Van Cuyler Opera House, Schenectady, N. Y., will reopen there Jan. 1. Meanwhile a fall engagement, starting Aug. 31, will be played at the Opera House in Lawrence, Mass. Alisa Jimmy Valentine will be the first attraction.

## ADA M. DARETTE IS MARRIED.

Ada M. Darette, a well-known Western actress, soon to join the Van Dyke and Eaton Stock company in Des Moines, Ia., and Ariel Levey were married in South Haven, Mich., Aug. 1. Mr. and Mrs. Levey have not made definite plans for the future. They will make their home in Chicago or Honolulu.

## BIG WELCOME FOR BRUCE MACRAE.

DENVER, COLO. (Special).—Bruce Macrae received a veritable ovation during his past week at Elitch Gardens when he returned as leading man in the Henry Miller role in *Her Husband's Wife*. Helen Ware gave a flawless performance as Irene Randolph, and others conspicuous in the company were Robert Harrison, Forrest Winant, Jennie Eustace, and Janet Dunbar. This week, *Salvation Nell*.

Anne Netherland made her first appearance with the Pealy-Durkin company at Lakeside Aug. 4-10, appearing in the part of the old maid in *The Lily*. She gave a fine performance. Miss Fealy appeared as the younger sister, and her climaxes were well worked up. James Durkin, Mark Smith, Alfred Hudson, Jr., had fine parts and played well. Lynn Pratt had one of his



HOMER PEYTON, JANET DUNBAR, AND FORREST WINANT

Popular Members of the Stock Company Playing at Elitch Gardens, Denver, Colo.

her competent work this Summer. She has essayed characters in addition to really-and-truly leading roles. Bridgeport was slow to recognize her talents early in the season, but is making up for the oversight by exceptionally warm greetings since then. C. Wilson Hummel has done excellent work as stage director, but in the popular esteem his work as a producer is far overshadowed by his playing of character roles. He is easily the most popular member of the company.

WILLIAM P. HOPKINS.

## SEASON IN ALTOONA EXTENDED.

Eugene J. Hall Stock company, now in its ninth week at Lakemont Park Theatre, Altoona, Pa., has been playing to capacity business all Summer. The engagement has been extended to Sept. 7. Among the plays presented are *Forty-five Minutes from Broadway*, *The Wolf, St. Elmo*, *Our New Minister*, *The Man on the Box*, *The Little Minister*, *The Deep Purple*, *Billy, Paid in Full*, *The Lion and the Mouse*, *The House of a Thousand Candles*. The company is headed by Jane Lowe and John Adair, Jr., and includes Ad Wecht, Durward Primrose, Richard Barrows, Ralph De Haven, Edward Memlove, Richard Marsden, Bessie MacAlister, Clara La Mar, and Dana Rowland.

Kett, Al. C. Newmann, Larry Rolf, Lillian Rhodes, Mary Avery, Irene Reels, Dorothy Lobdell, Myrtle Goodman, Master Jack and Peggy Unertl. The Chariv Ball was the opening play.

## OTTAWA COMPANIES CLOSE.

The Colonial Stock company at the Britannia Auditorium, Ottawa, Ont., closed its Summer season Aug. 5-10 in June. It will reopen at the Colonial Sept. 2. The stock company at the Dominion Theatre is playing *Lost Twenty-four Hours* for the last week of its engagement. Vaudeville will be installed at the Dominion Aug. 19.

## MAY MURRAY MAKES DEBUT

ELMIRA, N. Y. (Special).—May Murray, daughter of Clara Lane and J. E. Murray, made her debut as a comic opera prima donna in the title-role of *Fantana* with the Manhattan Opera company at Horick's Theatre 5. A bit nervous at the start, the young woman gained confidence with each succeeding song and won general commendation. She possesses a strong soprano voice of wide range.

J. MAXWELL REEBS.



best opportunities this season, and demonstrated his ability to play good parts when they are entrusted to him.

The Friday symphonies at the Gardens under the leadership of Conductor Cavallo are more popular than in former seasons, and show Denver's appreciation of really fine music.

GRANVILLE F. STURGIS.

#### BERGEN AIRDOME POPULAR.

JERSEY CITY, N. J. (Special).—The Manhattan Stock company appeared in The Royal Slave at the Bergen Airdome Aug. 5-7 to fine business. Walter Hubbell as Agula was excellent, as was Alice Royall in the part of the countess. The support was competent. Raymond Whitaker and the Clinton Players put on My Old Kentucky Home Aug. 8-10, and turned people away at each performance. The play was well acted and staged. Mr. Whitaker as Victor Blanchard and Claudia Lucas as Lucille Carlyle were very good. Excellent support.

WALTER C. SMITH.

#### STOCK ENGAGEMENT BEGINS LABOR DAY.

The regular season at the Empire Theatre, Providence, R. I., will be inaugurated on Labor Day with a permanent stock company. Paid in Full will be the initial attraction, and Lovell Alice Taylor and Homer Barton will have the leading roles.

Trilby again proved one of the season's best attractions at Keith's last week, and praise should be given all the members of the company. The principal roles, in particular, were finely handled by Grace Scott, Lowell Sherman, and Berton Churchill.

H. F. HYLAND.

#### EDNA ARCHER CRAWFORD THE STAR.

Edna Archer Crawford, who is no stranger to Harlem audiences, is this week's visiting stock star with Corse Payton's West End Theatre company, appearing in The Lion and the Mouse. In the Spring Miss Crawford scored a pronounced success in vaudeville as leading woman with Wilton Lackaye in Quits, and was especially engaged to act in a similar capacity with James O'Neill, posing for motion pictures as Mercedes in Monte Cristo. These appearances added to her notable record in the legitimate drama attested the uncommon versatility of this charming young actress, who has been seen too seldom hereabouts of late.

#### OPEN IN "THE WORLD AND HIS WIFE."

NEW BEDFORD, MASS. (Special).—A capacity audience filled Hathaway's Theatre for the opening of the Rollo Lloyd Players Aug. 5 in The World and His Wife. Dorothy Shoemaker, the leading woman, made a charming Teodora, Eugene Ormonde was an effective Don Julian, and others in the company were adequate. The roster includes, besides those already mentioned, H. H. Crape, Rollo Lloyd, W. H. Townshend, Anna Laying, Helen Hicks, Edward Morrissey, and L. J. Fuller.

W. F. GEE.

#### PERMANENT STOCK IN WINNIPEG.

A permanent stock company was installed at the Winnipeg Theatre, Winnipeg, Can., Aug. 10. The roster includes Francis Brabdt and Thurston Hall, leads; Frederick Kirby, heavy; James Hester, comedian; George Riddell, Fred Cummings, Caroline Locke, Belva Morrell, and Jessie Brink.

#### THREE MORE WEEKS OF STOCK.

MINNEAPOLIS, MINN. (Special).—The mid-summer season of stock is in full swing with productions of The Virginian, The Fourth Estate, and Green Stockings at the Shubert, with Lee Baker and Edith Evelyn. Three more weeks are left with The Faun, Father and the Boys, and Pretty Peggy on the list, after which the Shubert opens Sept. 2 for the regular season with Hunt Pulls the Strings.

In Green Stockings Edith Evelyn had an opportunity for her high-bred comedy methods, which have helped to stamp her as the best stock actress Minneapolis has ever known. She played Celia Faraday with spirit, subtlety, and finesse. Lee Baker did excellently in the opposite role of Colonel Smith, and the other parts were well taken by Louise Farnum, Ida O'Day, Frances McLeod, Laura Frankendorf, Bert Walter, Burke Clarke, George Stillwell, Joseph Holicky, and others.

CARLTON W. MILES.

#### STOCK COMPANIES IN NEW YORK CITY.

Beatrice Morgan was visiting star with Corse Payton's Stock company at the West End Theatre last week, giving a fine impersonation of Margaret Wolfe in The Woman in the Case. The hosts of admirers won by this talented actress during previous seasons in the uptown section crowded the theatre and gave her a royal reception, along with numerous floral tokens of esteem. The performance was in every way admirable, one of the best that the company has given, and the cast included Mrs. Charlotte Wade Daniel, Grace Fox, Edna Earle Andrews, Virginia Wilson, Dagmar Lenett, Claude Payton, William A. Mortimer, Gaiway Herbert, Arthur Jarrett, Frank Armstrong, Everett Murray, Robert J. Robinson, and James Bradley. This week, The Lion and the Mouse, with Edna Archer Crawford.

The Manhattan Opera House Stock com-

pany reopened that theatre last week with a creditable presentation of Wildfire, Dallas Tyler and Richard Gordon scoring especially in the leading roles. Others in the popular cast were William Ryley Hatch, Joseph Byron Totten, Bernard McOwen, Belle Mitchell, Tessie Lawrence, Eleanor Born, Baker Moore, Ernest Shields, and J. David Herblin. This week, The Squaw Man.

In the trying role of Anna in the production of Anna Karenina given by the Prospect Theatre Stock company last week, Irene Timmons supplied an admirable performance, particularly in her indications of an overpowering mother love. Paul McAllister made an impressive figure as Count Vronsky, the lover, and the rugged personality of John J. Owens was well suited to the character of Alexei Karenina. Madelyn Delmar vested the part of Glinka with the requisite appeal. Perhaps the most remarkable feature of the performance was the assurance and genuine ability of Bianca Robinson, a child cast as the Karenina's son. This week, Thelma.

Cecil Spooner's Stock company reopens the Metropolitan Theatre this week in The Blue Mouse, with Miss Spooner in the title role, and Rowden Hall, who was forced by illness to retire from the company last season, again appearing as leading man.

#### THAIS MAGRANE LEAVES THIS WEEK.

PITTSBURGH, PA. (Special).—Facing the Music was given by the Harry Davis Stock Players Aug. 5-9 at the Grand Theatre, and pleased large audiences. Thais Magrane, Corliss Giles, and Frank Wright did good work, and were ably assisted by the other members of the company. Her Great Match is the offering the present week, and The Second Mrs. Tanqueray follows. Thais Magrane is playing her farewell week, and Mr. Davis has secured Sarah Truax, a former popular leading woman of the stock company, for the title-role in The Second Mrs. Tanqueray.

J. ADOLPH KUHLE.

#### TALK OF NEW STOCK COMPANIES.

PHILADELPHIA, PA. (Special).—The Spendthrift was given an excellent production by the Orpheum Players at the Chestnut Street Theatre last week, although a number of the leading members of the company are still away on their vacation. Marion Barney and Charles Balser headed the cast.

The American reopened last Saturday for the season with a splendid presentation of Merely Mary Ann. Under the wise management of James Wall there is no reason why the Blaney-Spooner stock should not repeat its success of last season. There is some talk that the Blaney-Spooner concern intend to open two more stock companies in this city, and that negotiations are under way for the Parke at Broad Street and Fairmount Avenue and the National at Tenth and Callowhill. To date nothing definite has been announced by the management.

J. SOLIS-COHEN, JR.

#### MACK MOVES TO COLONIAL.

SALT LAKE CITY, U. (Special).—Willard Mack and Marjorie Rambeau wound up their Orpheum engagement week of Aug. 4 in a brilliant production of Zangwill's The Melting Pot. Miss Rambeau made a very charming Vera. Willard Mack gave a most artistic performance, and Frank Jonasson, Richard Vivian, Jack Conway, Forrest Taylor, Lillian Burnett, Fanchon Everhardt, and Alice Conrad were worthy of mention. This company has moved to the Colonial, opening Aug. 11 in Mr. Mack's own play, Sagebrush, sent on the road under the title of Wyoming. The present engagement is indefinite. It was a pleasant announcement to the patrons of the company that Marjorie Rambeau will remain for some time.

C. E. JOHNSON.

#### STOCK OFFERINGS IN WASHINGTON.

WASHINGTON, D. C. (Special).—The Columbia Players at the Columbia Theatre were seen last week in a capital production of A Single Man, in which Edwin H. Robins was thoroughly liked in the John Drew role of Robin Worthington. Frances Neilson was delightful as Miss Hazeltine. Important additions to the company were made by the engagement of Marie Drown and Laura Oakman for the prominent roles of Lady Cotterell and Isabella Worthington, respectively. Carrie Thatcher, Violet Heming, and Godfrey Matthews, excelled in roles of strength. The current week's bill is Henry Miller's play, Heartease. Peaceful Valley is in rehearsal, and for the remaining two weeks of the season of twenty-five weeks, concluding Sept. 7, Her Husband's Wife and The Wolf.

The Deep Purple, the Poll offering of the past week, again showed the strength of this popular organization. A. H. Van Buren, as usual, was excellent in the leading role of Gordon Laylock and Isetta Jewell as Frisco Kate gave a most interesting interpretation of a difficult character part. The current week's bill is Father and the Boys, with A Gentleman from Mississippi in rehearsal. Gunio Sacola, the stage manager and producer of the Poll productions since the summer opening, has been transferred to the Poll organization at Hartford, Conn., and is succeeded by Harry Andrews, who has had charge of the Poll productions at Springfield, Mass. Local Manager James Thatcher states that, notwithstanding all rumors to the contrary, the Poll Players

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## STOCK NOTES.

Enid May Jackson has been engaged by George M. Gatta, of the United Play Company, as leading woman for the College Theatre Stock company, Chicago, which opens Aug. 31. Miss Jackson is at present completing a summer engagement in St. Louis, and last season made a most favorable impression in Kansas City, where she headed the Woodward Stock company at the Auditorium Theatre.

Anita Moretti, of the Fraser Stock company, playing at the Airdome in Fort Dodge, Ia., and Mark Hollister, of that place, were married in Webster City Aug. 2. The couple intended to keep their marriage secret until after Christmas.

Hope Maxwell, recently with the Schenectady, N. Y., stock company, having recovered from her illness, has joined the Empire Theatre Stock in Pittsfield, Mass.

Raymond L. Bond and Louise Blakely are at the head of a new stock company which opened at the Orpheum Theatre, New Bedford, Mass., Aug. 5, presenting new one-act plays by Mr. Bond, entitled The Way of the West and The Under Dog.

It is rumored that Frank Doran may place a stock company in Fall River, Mass., if a suitable theatre can be secured.

The Winifred St. Claire Stock company concluded last Saturday a successful return engagement of two weeks at Decatur, Ill. The Oscar Cook Stock company has been booked for two weeks, to be followed by the Jack Bessey Stock company for one week.

Mr. and Mrs. Robert Vaughn (Juno Denin Barrett) have purchased the Judge Voorhees property, Bensonhurst-by-the-Sea, N. Y., an ideal summer home, only a few hundred feet from the beach. Mr. Vaughn was the juvenile leading man with the Academy of Music Stock company, in this city, last season, and Miss Barrett was a member of the same company.

J. Dillog, of the Dominion Stock company, Ottawa, Ont., is at St. Luke's Hospital, in that city, down with typhoid fever.

Lindsay Morison has announced the opening of his stock company at Lynn, Mass., for Monday, Aug. 19. Anna Cleveland, James S. Barrett, and Rose Morison are old favorites re-engaged, while Frances Woodberry, the versatile ingenue, will also return.

The Earl Stock company will play a three days' engagement at the Wysox-Grand Theatre, Muncie, Ind., opening Aug. 19.

Jacob Kingsberry is especially engaged for The Squaw Man at the Manhattan Opera House this week.

Father and the Boys was the offering at Poll's Theatre, Scranton, Pa., last week to excellent business. Harry E. McKee, especially engaged to play the Father, scored a hit. Lillian Bayer as Beatie Brayton gave a spirited performance, and Victor Brown and Thomas F. Swift as the Boys deserved special mention. This week, The Chorus Lady.

The Fortune Hunter, presented by the Orpheum Stock, Montreal, Aug. 5-10, was one of the biggest hits of their successful season. The play was elaborately staged.

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by Director Meldon. Charles Mackay was an excellent Fortune Hunter, and Lillian Kemble a charming heroine. Ainsworth Arnold as Kellogg did good work, and William Webb contributed a delightful sketch as the old druggist. The various character sketches, which go to make the play, were handled in good style by Harold Mathews, Richard Ogden, Mabel Carruthers, Jessie Carter, Gerald Rowan, and Fred J. Burns.

Irma Stowe, appearing as Mrs. Harrington, and Sidney Alger as Willy Nilly and The Examiner, were additions to the Whalom Opera company at Fitchburg, Mass., last week.

S. Z. Poli has announced that the Poli Stock company in Waterbury, Conn., will be retained to play at the Jacques Theatre all winter.

Irving Cumings, the popular leading man of the Manhattan Players at the Broad Street Theatre, Trenton, N. J., having scored in *Alias Jimmy Valentine* and *The Fortune Hunter*, is engaged for a principal part in *Cohan and Harris's The Other Man*, beginning rehearsals Aug. 20.

The Poli Players at Poli's Theatre, Washington, D. C., gave a very fine production of Paul Armstrong's *The Deep Purple* Aug. 5-10. W. H. Crane's *Father and the Boys* is this week's attraction. The weather is cool in Washington and the Poli Players are being well received.

Marquet Dwight has been engaged for second business with the Cecil Spooner Stock company at the Metropolitan Theatre.

Katherine Grey has gone to Boston, where she is to appear for a limited period as guest star at the new St. James Theatre, in that city, which will have its dedication on Aug. 28. The St. James is one of the handsomest theatres in Boston. It will be devoted to revivals of important modern plays, presented by a cast of unusual merit. Will H. Gregory will be the stage director.

C. Norman Hammond has signed with the College Theatre Stock company, to open in Chicago about Sept. 1.

Ferris Hartman and his opera company closed their engagement at Idora Park, Oakland, Cal., last week in *Pinafore*.

The *Easiest Way* was finely produced by the Colonial Stock company at the Colonial Theatre, Cleveland, O., last week. May Buckley played with her usual skill, and Beulah Watson, a recent addition to the company, gave a splendid interpretation of Edie Sinclair.

Natalie Perry has just closed a pleasant summer engagement with the Colonial Stock company, Ottawa, Can., and returns to New York to start rehearsals with one of the early fall productions.

Owing to large patronage, Cathrine Countess has decided to extend her engagement at the Helling Theatre, Portland, Ore. She will remain in Portland until Sept. 1.

George Webb sends word from Hutchinson, Kan.: "Two thousand and ninety-seven miles in eighty-eight hours, thirty minutes, running time. Not a delay, and only two tire changes from New York on the transcontinental trip."

The Keith Stock company, at Portland, Me., is in its eighteenth week, and reports the most prosperous season that it has known. The management is thinking seriously of continuing stock during the winter in place of the usual vaudeville, but nothing definite has as yet been decided. Sidney Toler and Adelaide Keim, the leads, have been enjoying a week's vacation.

The Playhouse, Lowell, Mass., will open on Sept. 9, and will prove with the Drama Players rather an innovation to the spindly city inhabitants. Kendal Weston, the director of the company, is noted for his artistic productions and the company, while perhaps not famous, has the personality that is needed. The Charity Ball will be the first attraction, and the very best plays have been secured.

#### WHAT THE STOCKS ARE PLAYING.

In the following list the names of plays have been secured from Darcy and Wolford, Sanger and Jordan, and Misona correspondents. Managers of stock companies and Misona correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach *The Misona Saturday*:

Albany, N. Y. (Harmanus Bleecker Hall), Lytell-Vaughan co., *Madame X* 5-10, *Pierre of the Plains* 12-17.

Altoona, Pa. (Lakemont Park), Eugene J. Hall co., *The House of a Thousand Candles* 5-10.

Boston, Mass. (Majestic), Lindsay Morrison co., *Trilby* 5-10, *Oliver Twist* 12-17.

Bridgeport, Conn. (Poli's), Poli's co., *Mrs. Wiggs of the Cabbage Patch* 5-10, *The Commuters* 12-17.

Buffalo, N. Y. (Star), Hackett Players co., *Mrs. Wiggs of the Cabbage Patch* 5-10, *Her Husband's Wife* 12-17.

Cleveland, O. (Colonial), Colonial co., *The Easiest Way* 5-10, *The Fourth Estate* 12-17.

Colorado Springs, Colo. (Burns), Burns Theatre co., *The Prince Chap* 5-10, *A Gilded Fool* 12-17.

Colorado Springs, Colo. (Opera House), James Hawley co., *Red Circle* 5-7, *The Wolf 8-10*, *The Three of Us* 12-17.

Columbus, O. (Olenstang Park), Olenstang co., *Mrs. Wiggs of the Cabbage Patch* 5-10.

Dallas, Tex. (Lake Cliff Casino), A Woman's Way 5-10.

Dayton, O. (Fairview Park), Fairview co., *Girl of the Golden West* 5-10, *The Man of the Hour* 12-17.

Denver, Colo. (Lakeside), Fealy-Durkin

co., *The Awakening of Helena Ritchie* 5-10, *Salvation Nell* 11-17.

Denver, Colo. (Lakeside), Fealy-Durkin co., *The Lily* 5-10, *The Sign of the Cross* 12-17.

Des Moines, Ia. (Airdome), Van Dyke-Eaton co., *The Squire's Daughter* and *From Hags to Riches* 5-10.

Detroit, Mich. (Garrick), Jessie Bonstelle co., *The Great Divide* 5-10.

Elmira, N. Y. (Horick's Glen), Fantana 5-10.

Fitchburg, Mass. (Whalom Park), Whalom Park Opera co., *To-morrow Land* 5-10.

Hamilton, Can. (Mountain), Summers co., *The Lottery Man* 5-10.

Hamilton, Can. (Temple), Temple co., *Merely Mary Ann* 5-10, *Mrs. Temple's Telegram* 12-17.

Hartford, Conn. (Poli's), Poli's co., *Billy 5-10*, *Little Johnnie Jones* 12-17.

Jacksonville, Fla. (Duval), Eddie Black co., opened Aug. 11.

Jamestown, N. Y. (Celeron), Horne co., *The Call of the North* 5-10.

Lincoln, Neb. (Oliver), Barrow-Winninger co., *Before and After* 5-10, *The Barrier* 12-17.

Los Angeles, Cal. (Belasco), Belasco co., *The Taming of Shalott* 5-10.

Los Angeles, Cal. (Burbank), Burbank co., *The Deep Purple* 5-10.

Milwaukee, Wis. (Majestic), Davidson co., *A Woman's Way* 5-10, *At the White Horse Tavern* 12-17.

Minneapolis, Minn. (Shubert), Shubert Theatre co., *Green Stockings* 5-10, *The Faun* 12-17.

Montreal, Can. (Orpheum), Orpheum Players co., *The Fortune Hunter* 5-10, *The Spendthrift* 12-17.

New Haven, Conn. (Poli's), Poli's co., *Wildfire* 5-10.

New York city (Metropolis), Cecil Spooner co., *The Blue Mouse* 12-17.

New York city (Prospect), Prospect co., *Anna Karenina* 5-10, *Thelma* 12-17.

New York city (Manhattan), Manhattan Opera House Stock co., *Wildfire* 5-10, *The Squaw Man* 12-17.

New York city (West End), Corse Payton co., *The Woman in the Case* 5-10, *The Lion and the Mouse* 12-17.

Newark, N. J. (Electric Park), Sibley Players, *Tempest* and *Sunshine* 5-10.

Newark, N. J. (Olympic Park), The Pirates of Penzance.

Niagara Falls, N. Y. (International), Appel co., *The Squaw Man* 5-10, *Wildfire* 12-17.

Oakland, Cal. (Liberty), Bishop Players, *If I Were King* 5-10.

Oklahoma City, Okla. (Fair Park), North Brothers co., *The City* 5-10.

Ottawa, Can. (Colonial), Colonial co., *June* 5-10.

Ottawa, Can. (Dominion), Dominion co., *When We Were Twenty-one* 5-10, *Lost Twenty-four Hours* 12-17.

Passaic, N. J. (Opera House), Theodore Lorch co., *The Sign of the Four* 5-10, *The Final Settlement* 12-17.

Paterson, N. J. (Opera House), Opera House Players, *The Walls of Jericho* 5-10.

Philadelphia, Pa. (American), Blaney-Spooner co., *Merely Mary Ann* 12-17.

Philadelphia, Pa. (Chestnut Street), Orpheum co., *The Spendthrift*, 5-10, *Rosalind at Redgate* 12-17.

Pittsfield, Mass. (Colonial), The Rivals, 5-10.

Pittsfield, Mass. (Empire), The Spendthrift 5-10.

Pittsburgh, Pa. (Grand), Davis Players, *Facing the Music* 5-10, *Her Great March* 12-17.

Portland, Me. (Cape Cottage), Cape Cottage co., *Before and After* 5-10, *Mam'zelle*.

Portland, Me. (Keith's), Keith's co., *Mrs. Wiggins in the Cabbage Patch*.

Providence, R. I. (Keith's), Albee co., *Trilby* 5-10, *The White Sister* 12-17.

Roanoke, Va. (Jefferson), Latimore-Leigh co., *Tempest* and *Sunshine* and *The Lion and the Mouse* 5-10.

Rochester, N. Y. (Baker), Kilmt and Gaszolo co., *Through Death Valley* 5-10, *Rocky Mountain Express* 12-17.

Rochester, N. Y. (Temple), Vaughan Glaser co., *The Melting Pot* 5-10, *The Grain of Dust* 12-17.

St. Joseph, Mo. (Airdome), William Grew co., in *Wyoming* 5-10.

St. Louis, Mo. (West End), West End co., *The Bachelor* 5-10.

Salt Lake City, U. (Orpheum), Orpheum Players, *The Melting Pot* 5-10.

San Francisco, Cal. (Alcazar), Alcazar co., *A Royal Family* 5-10, *The Girl in Waiting* 12-17.

Scranton, Pa. (Poli's), Poli's co., *Father and the Boys* 5-10, *The Chorus Lady* 12-17.

Springfield, Mass. (Poli's), Poli's co., *The Commuters* 5-10, *Thais* 12-17.

Sunbury, Pa. (Rolling Green), Clara Turner co., *Mrs. Wiggs of the Cabbage Patch* 5-10.

Syracuse, N. Y. (Wieling), Ralph Kellard co., *Before and After* 5-10, *The Private Secretary* 12-17.

Tacoma, Wash. (Princess), Princess co., *The Girl in the Taxi* 5-10.

Toledo, O. (Keith's), Keith's co., *The Seven Sisters* 5-10, *Are You a Mason?* 12-17.

Toronto, Can. (Royal Alexandra), Percy Haswell co., *All the Comforts of Home* 5-10, *The Country Mouse* 12-17.

Union Hill, N. J. (Hudson), Union Hill co., *The Commuters* 5-11, *The Great Divide* 12-18.

Utica, N. Y. (Majestic), Majestic co., *Rachel's Honeymoon* 5-10, *The Gamblers* 12-17.

Washington, D. C. (Columbia), Columbia co., *A Single Man* 5-10, *Heartsease* 12-17.

Washington, D. C. (Poli's), Poli's co., *The Deep Purple* 5-10, *Father and the Boys* 12-17.

Waterbury, Conn. (Jacques), Poli's co.,



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Little Johnny Jones 5-10, Mrs. Wiggs of the Cabbage Patch 12-17.

Wildwood, N. J. (Blaker's), All on Account of Eliza and The Wolf 5-10.

Wilkes-Barre, Pa. (Poli's), Poli's co., *The Deep Purple* 5-10, *The Thief* 12-17.

Wilmington, Del. (Brandywine), Brandywine co., *The Late Mr. Jones* 5-10.

Worcester, Mass. (Worcester), King-Lynch Players, *The Lion and the Mouse* 5-10.

Worcester, Mass. (Poli's), Poli's co., *Alias Jimmy Valentine* 5-10.

#### NEW PLAY IN SAN FRANCISCO.

An Irish comedy, *The Melody of Youth*, by Brandon Tynan, was produced Aug. 6 by James K. Hackett at the Columbia Theatre, San Francisco. An unusual combination was that of the co-stars, embracing also the dignity of the playwright and manager. Both were given a large share of applause, and the play was pleasantly received by public and press. Mr. Tynan appeared as a student for the priesthood and Mr. Hackett as a canting, Calvinistic preacher. Others in the cast were E. M. Holland, Mrs. Thomas Whiffen, Eva Vincent, Charles Lane, Olive Oliver, Elizabeth Stewart, and Will Wailing.

The play is a simple, old-fashioned love story with the scene laid in Ireland, but there is no singing, dancing or politics. The story is that of young Anthony Beresford and Cathleen, orphans and childhood playmates. Anthony had been dedicated by his mother to the priesthood, and Cathleen's father, wishing her to marry Anthony, had left her in his care. Cathleen, grown to womanhood, is in love with the gay Lord Kiltartrain when Anthony comes home. Cathleen is attracted to him also, and he takes her away to the country to separate her from the nobleman. The solution of the story is brought through a duel.

#### OUTDOOR NOTES.

A Moose Carnival and Convention was held in London, Canada, Aug. 5-9, and drew a big crowd. The Street Fair included Ferrari's Dog, Monkey, and Pony Circus; Ferrari's Monster Shows, Monarch Trained Wild Animal Arena, Streets of All Nations, Heckler's Flea Circus, Wreck of the Titanic, Minnie Ha Ha, Circline Wave, Ferris Wheel, and the usual shooters, ball games, cane packs, etc.

Herman Kruger, who made a "slide for life" along a slack wire at Luna, Coney Island, while suspended by his teeth, failed to reach the landing place on Aug. 4 and hung helpless in midair. William Hill, wire walker, walked out to the rescue and practically pushed Kruger with one foot to safety.

Bandmaster Ferullo succeeded Creator at Delmar Garden, St. Louis, Mo., Aug. 4. James Rohan, the St. Louis tenor, appeared Aug. 4 as soloist with Ferullo, and won much applause. At Delmar's bathing beach preparations are being completed for the championship swimming and diving contests.

VIVIAN S. WATKINS.

The Monarch Greater Shows (No. 1) were the principal attraction at the St. Catharines, Ont., Carnival July 29-Aug. 3, playing to capacity. The shows sustained a double loss, during the week, in the death of a boxing kangaroo and the escape of a large black python, which evaded over five hundred searchers, and is still missing.

Attractions already booked by the Logan County Fair managers for Aug. 30-33 at Bellefontaine, O., are: Queen Key, trained horse; Filipino Midgets, Willoughby's Athletic Show, Harrington's Freaks, Views of the Titanic, Teints's Mystery of the Jungles, Hermer's Jungle Show.

The Young Buffalo Wild West Show played Hammond, Ind., Aug. 17, then went to Chicago for ten days on lots in three sections of the city.

The Parker Shows were an added attraction at the Moose Jaw, Canada, Fair Aug. 6-9. The Sells-Floto Circus will exhibit at Moose Jaw Aug. 14.

The Hagenbeck-Wallace Shows gave two excellent performances in Grinnell, Iowa, Aug. 2, to large audiences.

The Spanish Fort Opera company at Spanish Fort, on Lake Pontchartrain, has been presenting *Fra Diavolo* Aug. 5-11. The company was capable and the attendance good.

#### VAUDEVILLE NOTES.

Aida Overton Walker made her debut as a Salome dancer at the Victoria Theatre, this city, last week, being favorably received.

Jack Sidney, formerly of Sidney and De Haven, has arranged to do an act with Nettie May Lyon, opening late in August. William McKenna, who has written the music and lyrics, is rehearsing the act.

Harry Hayward and company in *The Firefly* are booked to Sept. 14. They are playing the Empress Theatre, Los Angeles, this week, with Salt Lake City, Denver, and Kansas City to follow in order.

Ben Barnett has placed two new sketches, *The Woman Who Came Back* and *The Worm that Turned*, with Pat Casey's Agency.

Jack Norworth was compelled to retire from his act with Nora Bayes at the Brighton Beach Music Hall early last week, suffering from Bright's disease, and sailed for Europe for rest and treatment.

Dr. Wilmer's "Spirit Pictures," a European novelty, will be shown at the Victoria Theatre here next week.

The Coney Island Mardi Gras Association has determined that no carnival shall be held there at the close of this season.

The gray automobile that figured in the murder of Gambler Rosenthal is said to have been chartered for four weeks by a local vaudeville manager. But there is reasonable doubt.

Pat Casey will feature this season three new sketches from the pen of a hitherto unknown author, Jannette Nordensheid, her first efforts in this line.



## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

### CALIFORNIA.

**OAKLAND.**—MACDONOUGH: Louisiana Lou 1-3; fine production to good attendance. Barney Bernard, great favorite. **THE LIBERTY:** Bishop's Players presented The Deep Purple July 29-4; excellent performance to capacity houses. **THE ORPHEUM:** Advanced vaudeville July 28-3. May Tuily in The Battle Cry of Freedom, big headliner; attendance large. **THE COLUMBIA:** Dillon and King in The Champagne Girl July 28-3; performance and business fair. **IDORA PARK:** Ferris Hartman and co. in Pinafore July 28-3; opera well rendered, attendance good. **ITEM:** The handsome new playhouse of Pantages was opened 4 with the following bill: Frederick Ireland's Casino Girls, Wood's Animal Actors, Don and O'Neil, El Barto, Jewel and Jordan, Four Flying Valentines, and King Thornton and co.

**LOS ANGELES.**—BELASCO: John Barrymore in The Man from Home July 29-4; second week to splendid houses. The Taming of Albert, featuring the reappearance of Lewis S. Stone, 5-11. **BURBANK:** Peg o' My Heart July 28-3; tenth and last week to packed houses. The Deep Purple 4-10, featuring Richard Bennett, Mable Morrison, Ada Dwyer and stock co. **MASON:** Alaska-Siberian motion pictures July 29-3, to fair houses. **LYCEUM:** Fisher's Follies co. in Little's Nightmare; splendid attendance. Rice and Cady in I. O. U. 4-10. **DON W. CARLTON.**

**SAN FRANCISCO.**—COLUMBIA: Hackett and his players gave The Grain of Dust for the second week ending 4. The Melody of Youth third week; business fair. **ALCAZAR:** Bessie Barriscale in My Wife; good business. Forrest Stanley, her leading man, made first appearance. Engagement closes week ending 11. A Royal Box. **THE CORT:** Pinafore week ending 4; big business. Patience next. **ORPHEUM:** Good bill. Mrs. Louis James in Holding a Husband, Lew Sully, and Marguerite Haney. **EMPIRE:** Bert Cutler and Coo-Coo and Laura, Wonder Bird of the World. **PANTAGES:** Willie Ritchie, fighter, and Frederick Ireland. **A. T. BARNETT.**

### COLORADO.

**DENVER.**—BROADWAY: Lyman Howe's pictures are filling in the time until the opening of regular season, and are doing fine business. **ORPHEUM:** Opened 5 for regular season. The fine bill attracted the usual large audiences, and is up to the standards set by this house. A feature this year is the engagement of Kajetan Attk, Bohemian harpist, who was a soloist at the Metropolitan Opera House, New York, and later with the St. Paul Symphony Orchestra. He will be a regular member of the orchestra. **ITEM:** Barnum and Bailey's Circus showed here 2 to good patronage. **GRANVILLE F. STURGIS.**

**COLORADO SPRINGS.**—OPERA HOUSE: James Hawley Stock co., Bosom Friend of Bowser 1-3; good business. Red Circle 5-7. The Wolf 8-10. The Three of Us 12-17. **BURNS:** Summer stock, Forty-five Minutes from Broadway, July 29-3; excellent. The Prince Chap 5-10. Glided Fool 12-17. **F. P. WELLS.**

### CONNECTICUT.

**NEW LONDON.**—ORPHEUM: Sailor Beers and Nancy in clever act 5-7, pleased big business. **EMPIRE:** Fyne, Goe and Richardson; good. **LYCEUM:** Opens 17 with The Fortune Hunter, followed by the best attractions ever booked at this house. **WATERBURY.**—JACQUES: Poli Stock company in Little Johnny Jones 5-10 to capacity.

### FLORIDA.

**JACKSONVILLE.**—DUVAL: Reopened 11, with Eddie Black Stock co. **ORPHEUM:** Emil Johnson, Barbour and Lynn Seven Lamonts, Bailey and his dogs, and Fields and Pink July 28-3; pleased good business. **OSTRICH FARM:** Open air

vaudeville and motion pictures July 28-4; good attendance.

### ILLINOIS.

**TAYLORVILLE.**—AIRDOME: Kilgore's Comedians 1-3 in Mutt and Jeff, Jack's Sweetheart, and Military Minstrels; good co., to capacity business. **ITEM:** Manager Hogan is having the Elks' Theatre re-decorated and new electric appliances installed. Two Merry Tramps will be the opening attraction 28. **C. D. SIMPSON.**

**DECATUR.**—POWER'S: Winifred St. Claire co. July 28-10; pleased good houses both weeks. **ITEM:** Ringling Bros. Circus will appear here 28.

**MARION.**—TENT: The Harris-Parkinson Stock co. closed week's engagement 3; good business.

### INDIANA.

**MICHIGAN CITY.**—ORPHEUM: Paid in Full 4; pleased large audience. The Prince of To-night 10. The City 11. **WILLIAM PHILLIPS.**

**ANGOLA.**—CROXTON OPERA HOUSE: Angola Dramatic co. 14, 15.

### IOWA.

**FORT DODGE.**—PRINCESS: The Lion and the Mouse 8, The Third Degree 9. **AIRDOME:** Fraser Stock co. in Lost in the Hills 5-7. **ITEM:** Ringling Brothers' Circus 18. **LILLIAN M. HANKIN.**

**NEWTON.**—THEATRE: Haggenbeck and Wallace Circus 1; capacity audiences both afternoon and evening. **CLARENCE C. RITTER.**

### KANSAS.

**FORT SCOTT.**—AIRDOME: The Wolford Stock co. played a profitable week ending 3. Plays: In Old Vermont, At the End of the Trail, The Black Sheep, The Little Minister, Lady Isabel's Daughter, The House of a Thousand Candles. The Elizabeth Morrill co. opened 5 for one week. **W. PRAGER.**

### MAINE.

**BRUNSWICK.**—CUMBERLAND: The Cheyenne Trio and photoplays July 29-3; excellent, packed houses. **PASTIME:** Lawrence and Haymer July 29-3; Stayman and Haydn 5-10; doing good business. **ITEM:** Howe's London Circus appeared at Brunswick July 31 and gave two excellent performances to large audiences in spite of the rain. **J. F. SNOW.**

### MASSACHUSETTS.

**FALL RIVER.**—SAVOY: The regular season opened 7-8 with the Ben Welch Burlesque co. as the attraction. A good performance and co.; excellent attendance. **ACADEMY:** Large attendance is the rule at every performance. Bill 5-10; Billy K. Wells, who scored a big hit; Hyde and Williams, El Ray Sisters, Siron and Westbrook, and Four Aerial Lesters. **LINCOLN PARK:** A change was made in the attraction for the theatre 5-10, and vaudeville was offered instead of musical comedy. Reed's dogs, Wallace Galvin, the Musical Buskirs, Savole and co., Clifford and Burke, and the Wiltons, to capacity. **W. F. GUN.**

**BOSTON.**—MAJESTIC: Nance O'Neill and the Lindsay Morrison Stock co. in Oliver Twist 12-17. **BIJOU:** The Mardi Gras Ball and pictures. **TREMONT TEMPLE:** The Durbar in Kinemacolor. **ISARD.**

**HOLYOKE.**—MOUNTAIN PARK CASINO: High-class vaudeville acts have been drawing large and well pleased audiences 5-10.

**FITCHBURG.**—WHALOM PARK: The Whalom Opera co. in To-morrow Land, the new musical comedy, by Keislering and Tackenburg drew good business 5-10.

### MICHIGAN.

**COLDWATER.**—TIBBITS: Ben Greet's Players in A Midsummer Night's Dream opened the season 6. Margy Southwell Stock co. 12-17. The Dragon Lily 21. The Servant in the House 28. **ITEM:** County Chautauqua at Waterworks Park, very successful week July 27-4. Smith's Greater Shows 5-10. **JOANNE HENNING.**

**SAULT STE. MARIE.**—SOO OPERA HOUSE: The Girl from U. S. A., July 28, failed to appear. The Flirting Princesses July 30; fair co. and business. The Spring Maid 2, pleased capacity. The Arrival of Kitty 3, fair business. **F. T. THURPE.**

**IRON MOUNTAIN.**—BUNDLE OPERA HOUSE: The Girl from U. S. A. 3, pleased small house. Thelma 6; satisfactory; small house on account of rain. **JAMES P. PALMER.**

### MINNESOTA.

**WINONA.**—OPERA HOUSE: The Imperial Vaudeville co. July 29-4; pleased; good business. Chief Tendahoe, Boyle Bros., Vivian Sloan, Ed Winslow. **ARENA:** Buffalo Bill's Wild West 3, packed the tents for two performances. Hatch's Water Circus and Allied Shows 5-10.

### MISSOURI.

**ST. JOSEPH.**—AIRDOME: The William Grew Stock co. gave a most acceptable presentation of Charlie's Aunt July 28-3, and pleased good business. In Wyoming opened week 4-10. **ITEM:** The Lyceum Theatre has been handsomely redecorated and a curtain, now being painted in New York, will be in place when the new season opens. **JOHN A. DUNCAN, JR.**

**DE SOTO.**—JEFFERSON: Motion pictures and one vaudeville act, to good business. Pete Baker 5, 6; Helen Walters 7, 8. **S. H. LEDERER.**

### NEBRASKA.

**LINCOLN.**—OLIVER: The Barrow-Winning Players in Before and After 5-10. The Barrier 12-17. Mother 19-24. **LYRIC:** Vaudeville and pictures to big business. **VICTOR E. FRIEND.**

### NEW HAMPSHIRE.

**DOVER.**—NEW COVERED, CENTRAL PARK: J. W. Gorman presented The Lass and the Laddie, one of Matthew Ott's best musical comedies, July 29-3, to large, well pleased audiences. The play and co. are above the ordinary. **ORPHEUM:** Arvin Quartette, rag-time and old-time songs; Max Holden, shadowgraphist; Nellie Burt, English character comedienne, and pictures, pleased usual good business July 29-3. **LYRIC:** Capt. Brunswick's Wild West co. in playlets; Bud Carmin, boy soprano, and exceptionally good pictures, delighted big business July 29-3. **ITEM:** Col. Charles M. Corson, one of the managers of the City Opera House, left here 2 to attend the meeting of the Supreme Lodge Knights of Pythias at Denver, Colo., as Supreme Representative from New Hampshire. **FRANK H. KENNAN.**

**MANCHESTER.**—MASSABESIC LAKE: Return engagement of James Kennedy and co. in She Couldn't Marry Three July 29-31. The Belle of Virginia 1-3; good co. and attendance. The Honeymoon Girl 5-10. **PARK:** Marie Girard was a newcomer in The Minstrel Maids, and she received a hearty welcome week of 29. **RUSTIC:** Woodford and his famous Posing Dogs headed bill 1-3. Louis Boyals in novelty acrobatic act well received 5-7. **FREDERICK DON GIRARD.**

**PORTSMOUTH.**—THEATRE: Richard Hamlin, "the medley man in brown;" Bisciaux, character change artist; George Reynolds, ballad singer, and Selig's Landing of Columbus, in three reels, drew good attendance 5-7. Steele and McMaster, the skater and the Dutchman; Sally Brown, singing and dancing specialties; George Reynolds, and change of films 8-10.

### NEW JERSEY.

**UNION HILL.**—HUDSON: The Commuters by the Hudson Players 5-11; fine satisfaction; excellent business. The Great Divide 12-18. **WALTER C. SMITH.**

**PATERSON.**—OPERA HOUSE: The Opera House Players opened their third season 5-10 with The Walls of Jericho. Co. popular and pleased good audiences. **JOHN C. BUSH.**

**JERSEY CITY.**—BERGEN AIRDOME: The Manhattan Stock co., supporting Walter Hubbell, in The Royal Slave 5-7; good performances; big business. Raymond Whitaker and the Clinton Players in My Old Kentucky Home 8-10; excellent satisfaction; crowded at each performance. **OAKLAND AIRDOME:** Raymond Whitaker and co. in My Old Kentucky Home 5-7; crowded houses. The Royal Slave 8-10; big business.

### NEW YORK.

**ELMIRA.**—RORICK'S: The Manhattan Opera co. in Fantasia 5-10; splendid production; capacity; conspicuous in the production were Cecil Ryan, Raymond Crane, Arthur Burckley, Arthur Hull, Francis Lieb, Fred Emerson, Charles Fletcher, May Murray, Edna Reming, Meade Foster, Sarah Edwards, Ada Ripel, Mabel Fairfax, and Lillian Ludlow. George Lyding directed the augmented orchestra. **J. MAXWELL BEERS.**

**ALBANY.**—HARMANUS BLECKER HALL: Lytell-Vaughan Stock co. 5-10 gave fine performances of Madame X, which pleased the usual big attendance. Pierre of the Plains 12-17. **EMPIRE:** George Evans's Minstrels 3 drew two audiences which filled the house. Mr. Evans has a strong aggregation of burnt cork artists this year and offered a thoroughly meritorious bill in every respect. **G. W. HERRICK.**

**BUFFALO.**—STAR: Mrs. Wiggs of the Cabbage Patch 5-10; a praiseworthy performance by the Star Theatre Stock co.; big business. **SHEA'S:** Eva Fay, James J. Morton, and Frank Rae and co. were the headliners and well received 5-10; big business. **LAFAYETTE:** The burlesque season opened by Rose Buds Extravaganza co. 5-10, with musical comedy, A Circus Day; crowded houses. **J. W. BARKER.**

### SEALED PROPOSALS, ENDORSED

"BIDS" for Lease of the Temporary Convention Hall, Broad Street and Allegheny Avenue, addressed to the undersigned, will be received at the Mayor's Office, Room 302, City Hall, Philadelphia, until 12 o'clock noon, on Tuesday, August 20, 1912, at which time all proposals will be opened and scheduled.

This is the building recently used for the Saengerfest. It occupies a lot 285 x 400 feet, facing and opening on three streets, and opening on the fourth side on a driveway. It has a seating capacity of about 19,300 (6,000 on platform, 13,300 in auditorium). Acoustics are perfect. Transit facilities are ample.

No bid will be considered unless accompanied by certified check drawn to the order of the Mayor in the sum of Five Hundred Dollars (\$500) as a guarantee that the successful bidder will enter into a lease for the price named in his proposal, with surety to be approved by the Department of Law.

Specifications and blank forms upon which bids must be made will be furnished upon application to the Mayor's Office, Room 302, City Hall.

The Mayor reserves to himself the right to reject any or all bids, as he may deem best for the interests of the city.

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Mayor of Philadelphia.

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**NIAGARA FALLS.**—INTERNATIONAL: Appell Stock co. 5-10 in The Squaw Man; well received; capacity. Wildfire 12-17.—CATARACT: Chicago Stock co. 5-7 in The Governor and the Boss; fair business. York State Folks 8-10.—ITEM: Arena: Young Buffalo's Bill's Wild West Circus 2; good business and entertaining show. S. Hirsch.

**SARATOGA SPRINGS.**—BROADWAY: The Yankee Girl, with Julie Ring in name part, pleased good business 7. George Evans's Honey Boy Minstrels 8; excellent co., well received by large audience.—ITEM: Pageant of Saratoga, historical and legendary, 1,000 people taking part, 10-24, in Congress Spring Park. B. H. Seaming.

**FULTON.**—FOSTER: Jolly Bachelors' Minstrels 1912 Cabaret Show played a return engagement to a big house 2; co. of twenty-five composed of Hika Quartette and semi-professional people from Syracuse, N. Y.; Jack Hamilton, ex-vaudeville star, made hit. W. L. Woodbury.

**TROY.**—RAND'S: George Evans's Minstrels 5 delighted capacity house; singing numbers especially good.—PROCTOR'S GRISWOLD: First-class vaudeville and moving pictures continue to draw full houses afternoon and night.

CHARLES H. EVANS.

**GLENS FALLS.**—EMPIRE: Helen Gracey co. opened season 5-10 to capacity, giving excellent satisfaction. Plays first part of the week Beverly of Graustark, Madame X, Charlie's Aunt, and The White Sister. FRANK M. BURNHAM.

**SYRACUSE.**—WIETING: Ralph Kellard Stock co. in Before and After to good business 5-10.—VALLEY: John Brown's Hat amused large audiences 5-10.

E. A. BRIDGMAN.

## OHIO.

**SPRINGFIELD.**—SPRING GROVE CASINO: Tanna, Carrie Starr, Raymond and Arthur, Four Burns Sisters, Dixon, Bowers and Dixon, and Anna Burt were the bill week 4-10, and drew very good patronage.—NEW SUN: Happy Golden, Julia Gray, Nellie Andrews Opera co. were presented week 5-10, and the business was fair.

GEORGE W. WINANS.

**YOUNGSTOWN.**—PRINCESS: Vaudeville and pictures 5-7, played to large and well pleased business.—IDORA PARK: Vaudeville 5-10, playing to record houses.

U. D. WAGNER.

## OREGON.

**PORTLAND.**—HEILIG: Merely Mary Ann well attended July 28-3. The Awakening of Helena Richter 5-10. Louisiana Lou 12-17.—ORPHEUM: W. H. St. James and Players; good show and houses 27-3.

JOHN F. LOGAN.

## PENNSYLVANIA.

**ALTOONA.**—MISHLER: Season opened by Imperial Burlesques 7. The White Slave 9; fair house.—ORPHEUM: Renovated for season to open 19.—LAKE MONT PARK: E. J. Hall Associate Players in The House of a Thousand Candles 5-10.—ITEMS: Barney Gerard's Follies open season here 15.—The Spring Maid will be one of the first big attractions at the Misher.

ELLIS MARCH.

**SUNBURY.**—ROLLING GREEN PARK: Clara Turner Stock co. 5-10. First half week Mrs. Wiggs of the Cabbage Patch. Last three days, And a Little Child Shall Lead Them. Clara Turner, Corrine Carpenter, Mabel Leigh, Helen Brandon, Pearl Ottemiller, Billie Barry, John Webster, Jim Hammond deserve special mention for their clever work.

LOUISA DALUIS.

## RHODE ISLAND.

**NEWPORT.**—FREEBODY PARK: Red Rose Dancing Girls, Krazy Kids, Luciana Luca, Fennell and Tyson, Warren and Brockway, Knapp and Cornelia 5-10; capacity houses.—OPERA HOUSE: Anna Mediana and co. Margelia and Wolf, Pearl Stevens, Mlle. Jenny Howe and Howell, William H. Burke 5-10; good business.—COLONIAL: Rosa Naylor, Harry Gilbert, Faber and De Voe, Hoban, Lindsay and Hoban, Bovie and Brazil, Gere and Delaney 5-10; big houses.—RIJOU: Independents to good business. G. S. GARDNER.

## TEXAS.

**EL PASO.**—AIRDOME: James P. Lee Musical Comedy co. closed season 3. Facing the Music and Caught with the Goods offerings for final week. Albert Taylor Stock co. opened engagement 5 in The Christian.—ITEM: James P. Lee co. has erected tent, seating 2,000, and is presenting two plays a week. T. E. SHERLTON.

## VERMONT.

**BARRE.**—OPERA HOUSE: Season opened 1 with Brewster's Millions; excellent co.; good house. Paul Gilmore in The Havoc 10. C. L. CONVERSE.

## VIRGINIA.

**LYNCHBURG.**—CASINO: Thorns and Orange Blossoms July 29-31. Alaska 1-3; pleased good business. Hello Bill 5-7. Tennessee's Partner 8-10.—ITEM: The Academy of Music is being rebuilt, and will be opened early in October.

EDGAR M. SHANER.

## WASHINGTON.

**SEATTLE.**—MOORE: The Kirmess July 31-3, given by the society people of the city in aid of the Orthopedic Hospital, was a great artistic and financial success.—METROPOLITAN and SEATTLE: Dark.—GRAND: Motion pictures and vaudeville July 28-3.—ITEM: Alki Bathing Pavilion, West Seattle, is the most popular resort within the city limits.

BENJAMIN F. MESSEY.

## WISCONSIN.

**BELOIT.**—WILSON: Uncle Josh Perkins pleased two good houses. The Girl and the Outlaw 10.—ITEM: The J. Frank Hatch Water Carnival is billed for Beloit, 12-17.

MILAN NORTROP.

## CANADA.

**REGINA, SASK.**—REGINA: Tom Marks in The Man from Canada July 29; fair co. and business. Lilliputian Opera co. 30, 31 in Billie Taylor and The Girl in the Shrine; pleased fair houses. Margaret Illington in Kindling 1-3; good co. and business.—ITEMS: The Provincial Fair closed 3 after a very successful week. The Sells-Floto Circus appeared July 13.

S. G. MCINTYRE.

**MONTREAL, QUE.**—ORPHEUM: Orpheum Players in The Fortune Hunter to capacity 5-10. Regular season opens shortly with vaudeville at the Orpheum. The Quaker Girl at His Majesty's, Mathews and Bulger at the Princess, burlesque at the Gaiety, and combinations at the Royal. The Francals also opens soon with vaudeville and pictures. W. A. TREMAYNE.

**OTTAWA, ONT.**—DOMINION: Stock co. presenting When We Were Twenty-one 5-10 pleased large audiences. Last Twenty-four Hours 12-17; last week of co. this season. Vaudeville 10.—BRITANNIA AUDITORIUM: Colonial Stock co. in Jane 5-10 pleased large audiences; last week here; will reopen at Colonial Sept. 2.

J. H. DU BO.

**QUEBEC.**—AUDITORIUM: The opening attraction will be The Red Rose 22-24. The New Bar Maid 25. Manager Paquet has some good bookings for the coming season, among them The Three Twins, Alice Lloyd, The Merry Widow, Excuse Me, The Bohemian Girl, Bought and Paid For, The Montreal Grand Opera co. and others.

ALBERT DUNN.

**LONDON, ONT.**—GRAND OPERA HOUSE: To reopen under management of J. R. Minihnick, as before, 26, with George Evans's Honey Boy Minstrels.

C. E. A. WENNE.

**CALGARY, ALTA.**—SHERMAN GRAND: Constance Crawley in The Marriage of Kitty and Romeo and Juliet; good co.; fair business July 29-3. As You Like It and The Broken Law 5-10.—EMPIRE: 1-7: Excellent vaudeville bill; capacity.—LYRIC: 29-3: Imperial Musical Comedy co. (Lewis and Lake) in Two Merry Tramps; good co. and business.

## LETTER LIST.

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## WOMEN.

Allen, Nellie, Lillian Anderson, Dorrit Ashton, Mabel Amber, Edna Adams, Muriel Anthony.  
Blake, Ruth D., Eleanor Barry, Mrs. F. Bradley, E. Brinton, Mrs. H. M. Bowers, Millie Bright, Annette Berger, Hattie Barnes, Edith Black, Sue Brown, Ella Baker, Anna L. Boles.  
Cameron, Mrs. Hugh, Bessie Clifford, Una Chadwick, Mabel Clark, Florence Calna, Lissie Carpenter, Mrs. Alex. Clark, Louise Clay.  
Downing, Charlotte, Lillian De Lesque, Helen de Cordia, Ray Dooley, Fay Doucet, Margaret Dunne, Frances Demorest, Josephine Durand.  
Fraser, Mrs. L. T., Evelyn Foshia, Florence Forrest, Hattie Foley.  
Grantly, Jessie, Jessie Glendinning, Winifred Gray, Mrs. Chas. Garry, Bertha Goodwin, Belle Gaffney, Marie Guilpress.  
Hamrick, Ethel, Marie Horton, F. Harold, Juanita Hooper, Bessie Hill, Lillian Herbert, Mrs. Harry Hewitt, Eleanor Haber, Aline Hackett, Letty Holmes, Lelah Hallock.  
Jones, Mable, Florence F. Jenkins.  
Kennedy, Mrs. Chas. C., Mrs. Ethel Keyes, Rita Knight.  
Lawrence, Kitty, Clara Lewis, Mrs. May M. Lane, Mrs. Leo, Levitt, Inez Lawson, Adele Leonard, Mrs. Thos. Lingham, Cindy Lane.  
Millicent M., J. Melville, Mrs. Fannie R. McDowell, Isadore Martin, Margaret Merriam, Mrs. F. O. Miller, Edna Marshall, Florence Martin, Mrs. Thos. McKee, M. Marttin, Daisy Mosher, Mae Mason, Ada McGrath.  
North, Olive.  
Parker, Muriel, Clara Palmer, Janet Priest, Mrs. D. S. Pardre, Madeline Payne, Jud. Pierce.  
Rupert, May, Helen Rolland, Millie Rollins, May Right, Julia Royer, Jessie Richmond, Marlon Russell, Elizabeth Rathburn.

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**TOMMASINO, ALFREDO**: Point Breeze, Philadelphia, Pa.—Indefinite.

#### MOTION PICTURES.

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**KINEMACOLOR DUBBAR**: Boston, Mass.—Indefinite.  
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**RAINEY, PAUL J., AFRICAN HUNT**: New York city April 15—Indefinite.  
**RAINEY, PAUL J., AFRICAN HUNT**: Boston, Mass., May 13—Indefinite.  
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#### MISCELLANEOUS.

**JONES, JOLLY J.**: Troy, N. Y., 12-17, Newburgh 19-24.  
**KARR'S WONDERS** (Ben F. Karr): Unionville, Mo., 12-17.  
**MONARCH GREATER SHOWS**: Conneaut, O., 12-17, Cayuga Falls 19-24, Lockport 26-31.  
**NORWOOD HYPNOTISTS**: Melbourne, Australia 5-31, Adelaide Sept. 2-28.

#### RECORD OF DEATHS.

Edward A. Tobin, for many years leader of the orchestra at the Academy of Music, Fall River, Mass., died on Aug. 4 at his home in Dorchester, Mass., to which city he had removed a year ago. He was thirty years of age.

Edward Willse, an actor, died on Aug. 5 at Bellevue Hospital in this city of a fractured skull. It is not known how the injury had been received.

Alfred S. Campbell, a pioneer photographer, died at Arcachon, France, on Aug. 3, aged seventy-three years. Coming to this country forty-six years ago at the suggestion of the late Napoleon Sarony, Mr. Campbell was widely known for his artistic achievements. He had been a close friend of the late Joseph Jefferson.

Agnes Burroughs, prominent in stock work, died in this city on Aug. 2, aged fifty years. For many years Miss Burroughs toured as Lady Isabel in East Lynne, her favorite play, which she had revived only recently, after concluding an engagement with John Craig's company in Boston.

John Lavine died at his home in this city on Aug. 1, of paralysis, aged sixty-four years. He was a pioneer among musical managers. Born in this city, he was associated in youth with piano manufacturing concerns, and finally established in Steinway Hall a musical agency in which Henry Wolfsohn later became interested and which now bears the latter's name. Mr. Lavine was associated in management with J. H. Mapleton, Ernest Gye and others, and conducted personally the concert tours of Adelina Patti, Madame Albani, Madame Scialchi, Christine Nilsson, and Xavier Scharwenka. His widow, two sons and a daughter survive. One son is William Lavine, stage director for Marguerite Sylva, and the daughter is Clara Lavine, until recently in vaudeville.

Will Lochrane died at Kamoops, B. C., recently after ten weeks' illness of consumption and was buried on Aug. 5. He was a Scotch comedian and a native of Scotland, but nothing further is known of him by E. Lakeman, manager of the Isis and Maple Leaf Circuit, whose house was the last he played, and who writes: "We have done all that we could for the poor fellow. We don't know any of his friends or relatives, as he never spoke of them, and he was a stranger to me. Publication of this may place me in communication with his friends." Mr. Lakeman's address is P. O. Box 382, Kamoops, B. C.

Alfred H. Chappell, president of the Lyceum Theatre Stock company, New London, Conn., died on Aug. 4, in that city.

The remains of Gertrude Griswold, who died in England on July 14, were interred in Greenwood Cemetery, Brooklyn, N. Y. She was an American by birth and a niece of Bret Harte. In 1881 she made a sensation in Paris in the role of Ophelia in Ambrose Thomas's Hamlet, re-establishing the cadenzas originally written by the maestro for Christine Nilsson. She studied with Jules Barbot, taking first honors at the Conservatoire. In 1884 she made her London debut at the Royal Italian Opera, Covent Garden, as Marguerite in Gounod's Faust. In 1887 Miss Griswold made her New York debut at the Metropolitan Opera House as Michaela to Adelina Patti's Carmen. She appeared also with Theodore Thomas's Orchestra, the Handel and Haydn Society, and the New York Oratorio Society.

## MOTION PICTURE POSTSCRIPT

(Continued from page 20.)

amuse herself by compelling the man to pick up a ten-dollar bill with his teeth. Aug. 22, a three-subject split reel, A Day in the German Navy, a series of intimate views of the Kaiser's fighting ships; Pulp Mills in the Province of Quebec, showing how logs are turned into stationery, and Microscopical Curiosities, depicting in magnified form how insects, bugs, and other forms of life appear under a powerful lens.

Aug. 24, two comedies, Cines, Picture C. O. D., showing panoramic views of modern Naples and Jenkins the Watchman. His chivalrous nature is ever ready to rush to a maiden in distress.

#### KINEMACOLOR IN UNIQUE PRODUCTION.

A Kinemacolor picture has been put to a novel use in Charles Frohman's production of The Girl from Montmartre, which had its initial performance at the Criterion Theatre Aug. 5. The colored picture came as a surprise, and it was quick to get an enthusiastic reception. Miss Williams exclaims: "Anyone who loves me can try to find me," and runs off the stage. The lights go out and the moving picture continues the story. She is pursued through the woods, Miss Williams and Mr. Carie enact a comedy scene, and finally she is overtaken by the tenor. As the tenor begins his song the picture disappears, lights are on, and there they are in the woods just as Kinemacolor had left them. In an interview just before the production of the play, Mr. Frohman said he had "discovered something new under the sun."

#### CONVENTION PRESS CLUB HEADQUARTERS

Through the courtesy of Mr. Twist, of the Sellig Publicity Department, trade journal writers who visit the exhibitors' convention in Chicago will be taken care of at the Press Club, of Chicago. A special room will be set aside for those who wish to do their writing there. This room will be fitted up with typewriters and writing desks, and will be known as the Motion Picture Correspondents' headquarters. Cards will be issued to the writers giving them the privileges of the entire club while in the city.

#### Reviews of Licensed Films

(Continued from page 20.)

**What the Doctor Ordered** (Biograph, Aug. 5).—This comedy is built around some truly remarkable mountain scenery. A hypochondriac is not content in the midst of his orange groves, so the doctor orders him up into the mountains. There he gets so many real physical hardships that he is finally convinced his orange groves are pretty good after all. In the mountains his son falls over a cliff, the hypochondriac gets lost in a snowstorm, he sees the doctor on familiar terms with his wife, his daughter accepting the carresses of a man of whom he does not approve, and finally he himself falls over the same cliff where his son came to grief. But everybody succeeds in getting rescued, and the young man wins the daughter by exacting a promise from the hypochondriac before he pulls him up the side of the cliff. And all go back to the orange groves with an intense feeling of satisfaction. M.

#### UNIVERSAL COMPANY RELEASES.

Sunday, Aug. 12, 1912.

(Eclair) A Child to the Rescue. Dr.... Feet.  
 (Eclair) Egyptian Ruins. Sc.....  
 (Rex) Thus Many Souls. Dr.....

Monday, Aug. 19, 1912.

(Champion) The Bum and the Bomb. Com.....  
 (Imp) Padrone's Daughter. Dr.....  
 (Nestor) When the Heart Calls. Dr.....

Tuesday, Aug. 20, 1912.

(Bison) How He Made Good. Dr....  
 (Eclair) Wanted, A Wife in a Hurry. Com.....  
 (Gem) White Dove's Sacrifice. Dr....

Wednesday, Aug. 21, 1912.

(Powers) Her Diary. Dr.....  
 (Nestor) The Alibi. Dr.....  
 (Universal) Animated Weekly. Top....

Thursday, Aug. 22, 1912.

(Eclair) Robin Hood—three reels. Dr.  
 (Imp) The Castaway. Dr.....  
 (Rex) An Old-Fashioned Girl. Dr....

Friday, Aug. 23, 1912.

(Nestor) A Stubborn Cupid. Dr....  
 (Powers) Life's Lesson. Dr.....  
 (Victor) Her Cousin Fred. Dr.....

Saturday, Aug. 24, 1912.

(Bison) Title not reported.....  
 (Imp) Chapple the Chaperon and the Great Com.....  
 (Imp) Geysers of Yellowstone Park. Sc.  
 (Milano) The Courage of Fear. Dr..

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## MOTION PICTURES



### 'SPECTATOR'S' COMMENTS

THE convention of motion picture exhibitors in Chicago this week promises, at this writing, to be the most important gathering of motion picture men that has ever taken place since the new art was first conceived. This may seem like an extravagant statement, because there have been many previous assemblies of men engaged in the business, but a moment's reflection will convince the disinterested reader that there may well be foundation for the assertion in question.

.....

Past meetings of picture men have invariably been of those connected with exchange or manu-



PATRICK POWERS

Vice-President of the Universal Company and Founder of the Powers

facturing interests, excepting, of course, the previous national convention of the Exhibitors' League when it was in process of formation. When exchange men met they were inspired by trade motives and busied themselves with sordid deals, contracts, and combinations. Their great concern was the exploiting of the exhibitors. The quality of the pictures and the welfare of the exhibitors scarcely ever entered their heads except in an incidental way. When manufacturers met it was for much the same purposes, although in some cases the progress of the art may have come up for discussion informally. But now with the exhibitors, whose very existence is wrapped up in the desires of the public with whom they come into direct contact, we have a situation entirely different. The exhibitor—the wise exhibitor of the class who, it may be presumed, is intelligent enough to want to meet his fellows in convention—has long since come to realize that he must have pictures of a kind that will please his patrons, the public, and that will draw people into his house. Of this he is now absolutely sure.

.....

There was a period, and every exhibitor who has been in the business any length of time will remember it well, when the average exhibitor cared little about the quality of his pictures in an artistic dramatic sense. Anything that moved was

a motion picture, and the people flocked into the five-cent houses out of curiosity and because the pictures were a novelty. Many people predicted then that the "craze," as they called it, would be of short life, and most exhibitors were of that view, hesitating to invest money in giving their houses a permanent character. A store and a cheap front was as far as they desired to go. They will recall with what doubt, and in many cases protest, they received the first genuinely serious attempts at art in the pictures sent them by the manufacturers. In those early days (how short the time really was when we figure it in years!) the exhibitor was not an influential factor. The manufacturer was ahead of him in seeing into the future and in many instances actually forced the better qualities of films into circulation against the exhibitor's will.

.....

What a marvelous change has now taken place! Truthfully it can be said that the positions of the exhibitors and the manufacturers are almost reversed, so far as the insistent desire for good pictures is concerned. True, there are many producers who earnestly strive to make films of the



CARL LAEMMLE

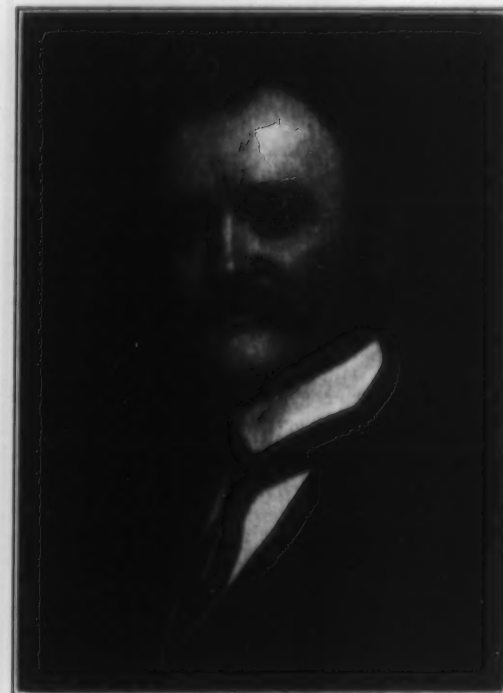
President of the Universal Company and Founder of the Imp

highest quality, but they no longer do so unencouraged by the exhibitor and the public. On the other hand, there are producers who would not on their own motion do a single intelligent thing toward artistic development if they did not feel the hard and insistent pressure from the exhibitor. There are still other manufacturers, as any exhibitor of keen perception can testify, who still persist in the thought that any old thing is good enough to send out to the exhibitors to fool the people with, so long as it can be called a motion picture and can be bolstered up with untruthful and flamboyant advertising. Of this last named class, it is nothing short of pathetic to note that some of them are unaware of the worthless character of their product. They imagine they are doing first-class work, often hampering the efforts of their directors if they happen to have good ones, and more often putting their faith in rank fakers, who have deluded them into the idea that they are past masters of the art.

Along with the various degrees of inferior production is a class of films, not yet up to the standard, but whose makers show every indication that they want to strive toward perfection. They do not yet know altogether how, but they are willing and eager to learn. They do not claim that they know it all, but, on the contrary, see and acknowledge their own shortcomings and evince every desire to correct any deficiencies their films may show. For such producers there is always hope. It is from their ranks that the great producers of the future will come. Do not confuse them with the wilfully inferior and standstill producers.

.....

We all know the inferior and incompetent producers well. Their films are a stench in the nostrils



M. A. NEFF

President of the Motion Picture Exhibitors' League of America

of every exhibitor who realizes how much his business depends on the quality of the programmes he is able to serve to his public. Every discerning exhibitor has asked himself numberless times why it is that he must, forever and forever, be forced to accept some of the junk and rubbish that is handed to him. He has pleaded with his exchange no doubt and has in some instances written to the producers themselves begging for better films, but to no avail. Always among the good and business-getting films will be found a certain percentage of worthless trash that makes his heart ache when he sees it, and to a certain extent injures the business of his house.

.....

It is this feeling among wide awake, intelligent exhibitors that has had as much as any other thing to do with the crystallizing of sentiment that has resulted in the present nation-wide organization. Exhibitors feel that they have been exploited and used for footfalls long enough. They realize that by organizing they can do much in more ways than one to better the conditions under which they are operating and they have joined together to work out ways and means for accomplishing the common desires of all. That much good may be made to come from the new organization is the confident opinion of The Spectator.



It is not claimed that the only good that can be accomplished by the organized exhibitors of America lies along the line of influencing the production of better motion pictures (there are numerous other directions in which honest organization can be made to count), but it is most strongly urged that nothing the organization can do will bring to the exhibitors and the public any greater or more important direct returns. More good pictures and less poor ones will inevitably mean further increase of the enormous picture public that has been created in the past few years. The past growth of this public has been due to the remarkable improvement that took place in picture quality two and three years ago. If this growth of public is to increase it can only be by a continuation of improvement in films all along the line. Nothing can be more self evident than this. Nor, can it be denied that taken as a general thing improvement is now at a standstill. There are certain companies that are keeping up the pace and going ahead, but there are also too many companies that are doing nothing at all in the way of progress. It is these inferior producers who are keeping down the average and are giving the exhibitors so much cause for complaint.

One great danger which the exhibitors are sure to encounter is the effort which certain inferior producers may make to still further exploit them. Trading on the dissatisfaction which undoubtedly exists among a great army of exhibitors, there are certain producers or would-be producers who are sure to come forward with a plea for business support, claiming that they will supply the perfect films and attractive picture stories that the exhibitors want. Now these promoters are all right when they are really able to deliver the goods. But every exhibitor of sense and experience has come to be suspicious of glittering promises. They have seen producer after producer advertising his pictures in extravagant terms, only to find the actual product the merest trash. They will, therefore, be slow to run off like sheep after any so-called "movements," at least until the movements give solid proof of film quality. The one essential demand is, therefore, quality.

Now how can the exhibitors secure this first essential of quality? How can they manage to force the improvement of films as picture drama? How can they influence a larger number of producers to come up to the higher standard set by a few of the leading companies? The Spectator doubts if they can ever do it by breaking up or seeking to break up the group system of picture distribution, although there may come a day nevertheless when the market, while not altogether open, may become far more open than it now is. The fact is that the grouping of production and distribution on an organized system would seem to be an absolute necessity to insure the lowest possible service charges. Scientific management of



HERBERT BLACHE

President of the Film Supply Company and American Representative of the Gaumont Interests



SCENE FROM "A PUEBLO LEGEND" (BIO.).  
The "Little Stranger" Rescuing the Toy Image

film distribution must require fixed system by which every film shall be kept working. Every day that a film lies idle it takes that film just so much longer to pay for itself and bring a profit to the exchange. Orderly programmes are, therefore, inevitable if we would have the greatest economy of exchange business, and orderly programmes could not very easily be maintained if exhibitors had the liberty of picking and choosing their subjects. Neither could competing houses avoid running conflicting subjects if the free choice method should prevail.

It would seem, therefore, that the present difficulty does not lie so much in the fact that film production and service is divided up into trade groups, as that each group has in it too much inferior and unsatisfactory production. If all the different brands of films in each group were to attain the perfection of quality set by one or two or three or more of the best producers in that group, the exhibitors would have gained precisely the thing they most need—an improved average of quality, and all this without destroying the economy of systematic grouped distribution and the advantage of absolutely non-conflicting programmes for competing houses.

Can the exhibitors force each group to raise its average standard of quality? Undoubtedly. There may be different ways to accomplish this, but one way by which a great organization of exhibitors could influence an uplift of quality would be by appointing a competent committee to confer periodically with the producers. Back such a committee up by loyal support and let it fearlessly inform the inferior producers that they must place their films on the higher plane demanded or suffer boycott, and there are few of them who would resist the pressure. They would find some way to improve their quality. Let this committee be kept free from trade politics and from alliance with so-called "movements" and it could do a splendid work for film progress. No reference has been made in the foregoing to the promotion of feature films within and outside the present organized groups. They present another problem more or less connected with the one already discussed and probably subject to similar treatment.

There are various other directions in which the organized, concentrated efforts of exhibitors can be made to count. Important among these is effective opposition to injurious and oppressive legislation in States and cities—not shortsighted objection to all legislation, but a firm stand against the visionary and needless exactions of long and short haired, meddling cranks who are so prone to mix in and "regulate" the business of other people. This meddling finds its greatest outlet in propositions to censor the pictures by police or other official censorship. Unfortunately there have been instances of timid exhibitors cringing



THE HOPELESS QUEST OF THE "SKY STONE"

CALLING THE PUEBLOS TO THE RESCUE

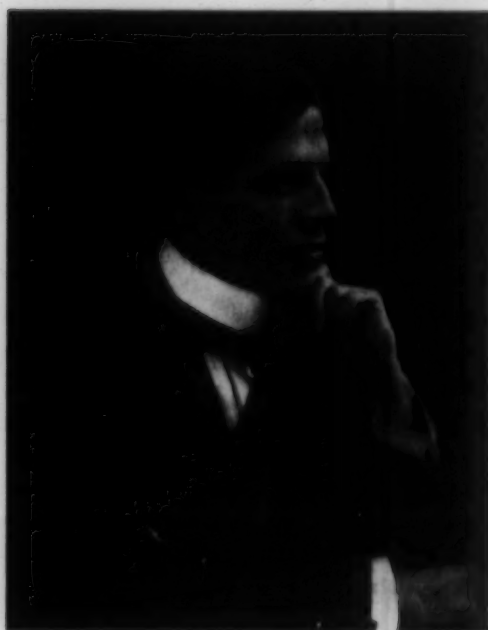
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American Representative of the Great Northern and Vice-President of the Film Supply Company

to this un-American sentiment, quite willing to acknowledge that they themselves are incompetent to tell what is immoral or undesirable in the films they show to their patrons. The Spectator hopes the convention will speak strongly against official censorship and will exert its great power and influence to defeat it wherever it is possible to do so. The present so-called national censorship (which in reality is no censorship) is bearable only because it is not official. Whatever it may amount to, whether useless or otherwise, it is as far as there is any possible necessity of going. On another page is printed a vigorous and courageous appeal of the exhibitors of Evansville, Ind., against further censorship, and this appeal The Spectator would commend to the attention of the convention.

THE SPECTATOR.

#### ECLAIR TRIP.

The Eclair Company is sending out a stock company of players to tour several cities, including Niagara Falls, Buffalo, Pittsburgh, Philadelphia, and Washington. The company will be under the direction of E. Arnaud, and among the players who will accompany him are Barbara Tennant, Adolphi Johnstone, George Larkin, and Clara Horton. The subjects taken will comprise two reels.

#### VITAGRAPH SIX A WEEK.

Beginning with the first week in October the Vitagraph Company will release six reels each week, making a complete weekly programme, or one for each week day.

#### LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Mabel S.," of Brooklyn, asks: Can you tell me whether it is really and truly raining and if Julia S. Gordon has a rain clock on under her gown in Rock of Ages? If that was real rain she must have caught cold, and if it was otherwise it must have been a warm day." Can anyone enlighten the lady?

"J. C. B.," San Francisco, Cal.: (1) The wife in The Flirting Millionaire (American) and the two men in Cupid in Padlocks (American) could not be ascertained, as the company fails to supply us with the information. (2) The waiter in The Flirt (Rex) was Philip Smalley. (3) The girl in For Honor of the Name (Pathe) was Pearl White. (4) Dotty in Dotty's New Doll (Thanhouser) was the child known as "the Thanhouser kid." (5) The painter in The Painter and the Peasant (Great Northern) was Mr. Lockwood.

"Mrs. J. A. W.," Richmond, Ind.: We have no record of Sapho being done by the Champion company featuring Gertrude Shipman. This company, however, made Camille with Miss Shipman playing the lead. It was released June 10, 1912, and was reviewed in THE MIRROR June 26. Glad to note finishing interior scenes of films commenced on

that you have found so much enjoyment and information in THE MIRROR's motion picture section.

"Bettina," of Pittsburgh, Pa., says she is "very much interested" in the motion picture pages of THE MIRROR. Questions: (1) Mignon, the dancing girl in The Last Dance (Selig) was Winnifred Greenwood. (2) The double of Kathlyn Williams in Driftwood (Selig) was Myrtle Stedman. (3) The Essanay Eastern company is back in Chicago.



A. K. GREENLAND  
Publicity Manager of the Gaumont Company.

their recent trip. (4) Yes, John Stepping was a member of the Harry Davis stock in Pittsburgh. (5) Eloise in Selig's The Lake of Dreams was Phyllis Gordon.

"G. W.," of New York, writes as follows on a subject that calls for some explanation:

During the past six months I have been reading the Motion Picture Department of THE MIRROR and enjoy it more than any other paper devoting space to the new art. I am especially pleased with the reviews in THE MIRROR and think them usually very fair. But may I ask why more pictures of independent players do not appear? Most of them seem to be, with some exceptions, players in the Licensed companies. I have a friend with the Lubin players and the reason I am writing you is to ask you to settle a discussion as to which player with the Imp Company is King Baggot. I think he is one of the best actors in the film art, and unquestionably the



J. C. GRAHAM  
Treasurer of the Reliance Company



EDWIN THANHouser  
Founder of the Thanhouser Company. From a Snapshot Photograph



best in the Independents—if he is the one I am sure he is. In other words, my friend says I am wrong in picking him out in the pictures, as we saw an Imp the other night which started our argument. Could you print his picture to settle the discussion? Or have you ever printed one of him individually?

King Baggot is usually seen playing leads in Imp pictures. *THE MIRROR* ran his portrait in the Annual Number, Jan. 31, 1912. The reason more Independent pictures do not appear in *THE MIRROR* is perhaps because the Independent companies have



**H. A. SPANUTH**

Founder of the General Film Publicity and Sales Company

not the nerve to send in photographs when they do so little advertising in this paper.

"Scenario," Hartford Conn.: (1) The address of the Edison studio is Decatur Avenue and Oliver Place, Bedford Park, Bronx, New York city. (2) Florence Barker is working with one of the Universal Company's branches.

"L. A. W.," of New York city, who finds *THE MIRROR*'s motion picture pages "very interesting," was much pleased with the interview with Florence Lawrence and her reference to Arthur Johnson, whom "L. A. W." considers the "funniest man I ever saw."

"E. H.," New York city: Julia Hurley is still with the Reliance stock. You may have missed

seeing pictures in which she appeared. She surely merits the praise you give her fine work.

"Louise B.," of Kelso, Wash., wants to join a motion picture company, wisely preferring the "nearest one to Kelso." Los Angeles is her nearest point, and there she will find picture producers a plenty.

"Reader," Philadelphia, Pa.: The Sands of Dee (Biograph) was made in Southern California. (2) It is not likely that any producing company cares to "take on unexperienced camera men" with the idea of "teaching them the business."

"F. N.," Topeka, Kan., agrees with "I. M. P." in praise of Pauline Bush and would also like to see more Thanhouser pictures featuring Marguerite Snow and James Cruz.

#### KINEMACOLOR EUROPEAN CONFERENCE.

Henry J. Brock, president and general manager of the Kinemacolor Company of America, sailed for Europe Saturday, Aug. 10.

While abroad Mr. Brock will attend a meeting in London of all the Kinemacolor companies in the world. There will be present, besides Mr. Brock, representatives of the companies of continental Europe, India, Australia, and South America. It is said this will be the most important conference of Kinemacolor interests ever held, and will mark a new era in the development of moving pictures in the colors of nature.

#### FLORENCE TURNER ON COVER PAGE.

The place of honor on the cover page this week is accorded to Florence Turner, the charming Vitagraph favorite, who was one of the first motion picture actresses in the world to gain stellar distinction. Before patrons of the picture houses ever thought they would learn the names of players, she was called the "Vitagraph girl," and her popularity has never waned. Some day *THE MIRROR* means to publish an interview with this accomplished and entertaining little lady if she will kindly submit to the ordeal.

#### ANOTHER BIOGRAPH MASTERPIECE.

"A Pueblo Legend" Will Be Issued by the Biograph Company Aug. 29.

Scenes from another Biograph masterpiece, *A Pueblo Legend*, are printed on another page. This remarkable motion picture, which will be issued as a regular release Aug. 29, was made in the old Pueblo of Isleta in New Mexico, where the incidents of the story were supposed to have occurred. The costumes, plates, shields, weapons, and accessories, it is explained by the company, were kindly loaned by the Museum of Indian Antiques at Albuquerque, New Mexico. The period of the tale was before the coming of the Spanish, and to the usual remarkable degree, the producer has maintained the correct atmosphere. The story is absorbingly interesting.



**CHARLES J. HITE**

Treasurer of the Film Supply Company and Vice-President of the Mutual Company



**H. E. AITKEN**

President of the Mutual Film Company



**J. V. RITCHEY**

Manager of the Reliance Company



**GEORGE K. SPOOR**

President of the Essanay Company



**"AD" KESSEL**

President of the New York Motion Picture Company

## VIEWS OF THE REVIEWER

Among the musings of The Photoplay Philosopher, whose wisdom graces the pages of a monthly magazine devoted to the relating of picture plays in story form and known as the *Motion Picture Story Magazine* appears the following:

"It is an easy matter to criticize a photoplay or a story, but a difficult matter to write one. A critic is a necessary evil. But for the grumbler the world would always go along in the same old way, without making progress. Every photoplay editor invites criticism, but when he gets it he gets mad. Criticism is like a microscope, which magnifies the little parts, but loses sight of the whole."

While this is rather bright and interesting reading, one is inclined to believe that the Philosopher's musings went back on him, when he mused on criticism. A critic may indeed be an necessary evil and a grumbler who makes progress, and one may let the assertion by on the ground that it depends on the critic, but assuredly criticism is not criticism when it resembles a microscope, magnifying the little parts and losing sight of the whole. The so-called critic, who indulges in the contemplation of mere detail and its error, is little else than a fault finder and far removed from the artist he should be—one capable of discerning the underlying thought and purpose of a creation. Every conscientious critic should become as far as possible the reflection of the better portion of his public. His public naturally is occupied in receiving impressions from the whole, and unless the critic is able to feel the same impulse which awakens the public's imagination, he is very much wanting in humanity and rather unsuited for his calling. Sentiment and sympathy is the food the spectator feeds on, and the critic cannot afford to do without the sustenance.

To enjoy an orchestra one cannot listen to one instrument alone and receive the harmony of the whole, nor can a painting be appreciated in which the general impression, the idea of the artist, is not grasped in its entirety by the viewer, and the same is equally true of the motion picture critic and the public. True enjoyment and criticism is founded on the general impression. In the orchestra the violin may be in a wrong key, and thus destroy the effect of the entire presentation of the composition, and it thus becomes a detail, a flaw marring the auditor's pleasure, and destroying the unity of the whole orchestra. It is a detail, but of such an offensive character, that the audience is unable to grasp the intention of the composer and receive the impression intended.

Similarly a detail in motion picture construction or presentation may destroy the harmony and unity of the whole, and the

critic would be at fault, who erred in not doing his duty by his public in discovering the cause—that is, if the duty of the critic be that of reporting to the public the truth as felt and seen. It is hardly consistent to expose unavoidable technical defects or to indicate errors, which are not seen unless pointed out. Nevertheless, such sins on the part of the producer will always find him out, and there are few errors that might not be avoided. Hypercriticism, however, is an odious evil, destroying all freedom in art and appreciation of the human truth unfolded.

Accordingly, perhaps it is not quite as easy to be a conscientious critic as our Philosopher would have us believe, though one may fully agree with the assertion that it is more difficult to write a photoplay. Yet the critic to be successful must be possessed of a certain knowledge of the art of the photoplay. If he is the reporter to the public, he must have analytical capacity at least, and be able to satisfy in showing whereby the composition was at fault in not bringing out what was intended. Yet his knowledge can never be at the expense of his sympathy, and his analysis is only valuable as it detects flaws which conflict with nature, the ideal of all artistic expression.

A spectator delights in having his own impressions confirmed, or his dissatisfaction explained. Thus the critic's record becomes valuable not only to the public as an educator, but to the producer, who is able to judge by it the trend of the public's thought and to compare the impressions of his own productions with those of others. This is, perhaps, the chief function of true criticism, to reflect the truth as seen by the vast majority, clothed with reason and proof.

The idea that a criticism is but the reflection of one man's opinion is sometimes a subterfuge for the offended to hide behind, and while this is obviously true to a certain extent, it will be found that honest, sincere criticism is more often the reflection of the better class of thought, which eventually must lead the public, for the critic at his best is but a man, who must receive impressions as all others receive them. Yet irrespective of whatever knowledge he may possess, he is able to judge from a larger variety of subjects and from a higher standard than the average spectator, because his discrimination of what is good and what is bad comes to a large extent by comparison.

Naturally his own individuality and judgment have much to do with his value in this direction. So one may say to the Photoplay Philosopher, that the next time he muses on criticism, he might stop to con-

sider that criticism is not dissimilar to other things. There are critics and critics, and all do not look through the microscope and magnify the little parts. He may, no doubt, sometimes be a grumbler, but as the Philosopher suggests, if he were not, the world might go on in the same old way without making progress, and therein perhaps lies his value. He is at least an agitator, who starts the ball of thought rolling, and perchance the more one disagrees, the more is gained, since thought once stimulated will be apt to travel in the right direction and good results must follow.

Be that as it may, whatever his faults, that critic can be forgiven much who is sincere and filled with the truth of his own convictions, and, however, Miamon reviews and reviewers may have erred in the past or been influenced from sound artistic judgment or mere personal opinion, THE Miamon has ever worked for constant progression in artistic production, and thus not only had its share in raising the commercial value, but also the artistic standard of present day pictures, as it has endeavored to live up to the name of the paper itself in being a mirror to the manufacturer, exhibitor, and public, reflecting to all the truth as it is seen. THE REVIEWER.

### LOS ANGELES A GREAT CENTER.

Motion Picture Activity in Southern California Shows No Falling Off.

LOS ANGELES, CAL. (Special).—Southern California is a seething vortex of moving picture actors at present. No city, highway, by-way, mountain trail, or seashore strand is immune. The Am-Mex company is operating at the Mexican border; Selig is operating in Bear Valley, in the Sierra Madre; the Pathe is at Orange, interior; Rollin B. Sturgeon, director of the Western Vitagraph, is doing seashore and ranch "stuff," with headquarters at Santa Monica; the American is at Santa Barbara, middle coast; the Essanay is at Niles, near San Francisco; the Kalem is both in Glendale, foothills, and at Santa Monica; the Nestor, at Hollywood, inland end of the Santa Monica Valley; Lubin and Imp are closed. Incidentally a few local companies are in the field. No gala occasion is allowed to escape, so frequent has become the man with the camera.

Anne Schaefer, now with the Western Vitagraph, at Santa Monica, was featured for half a page by the Los Angeles *Express*, leading evening paper of the Southwest, this week. At least she was the main topic, while the Vitagraph Company and the high character of its Western reels received sturdy praise. Rollin B. Sturgeon was referred to by the special writer as "the young genius." No one will disagree with this view. The sketch shed interesting sidelights on the manner of taking pictures, which was devoured by the fans.

Fred J. Balshofer has recovered possession of the Bison plant from the Universal. The cameras were found to be missing, however. As the Universal bond is for \$25,000, under the temporary injunction, some interesting aftermath is expected in the courts.

Fred Mace, leading comedian with the Biograph until recently, will turn out split reel comedies for the New York Motion Picture Company here, according to present plans.

Fans soon will observe the manufacture of sugar from California beets. A com-



C. LANG COBB, JR.  
Representative of the Reliance Company



FREDERICK BECK  
General Manager of Special Event Film Company



HARRY RUSH RAVER  
Secretary and Manager of the Film Supply Company



GROUP OF GENERAL OFFICE OFFICIALS, SELIG POLYSCOPE COMPANY

Top Row, Left to Right: J. Pribyl, A. Selig, Stanley H. Twist. Lower Row: J. Selig, H. Swift, H. Cohn



SAMUEL H. TRIGGER  
President of the Motion Picture Exhibitors' League of New York State



pany is filming the American plant at Oxford.

P. L. Howland, who has been operating here privately, has secured the exclusive rights to take moving pictures of The Stampede, in Calgary, Canada, it is reported. The celebration will occur the first week in September, and is promoted by business men and Canadian railway officials.

#### REAL FIRE FOR BACKGROUND.

The Essanay players while returning to the Chicago studio from Bayfield, Wis., took part in a terrific lumber mill fire that threatened for a time to destroy the town of Bayfield. The company were on the point of boarding the train for Chicago when the conflagration started. Director Theodore Wharton, immediately sent the cameras to the scene, and improvised a dramatic story on the spur of the moment, which required the saving of documents from the office by Francis X. Bushman. With no time to change wardrobe, Bushman tore off his coat, the camera was stationed at the necessary point, while Bushman dashed into a doorway from which the flame and smoke were already emerging. Quickly the camera was taken to the other side of the office, and Bushman was photographed as he burst his way through the glass. Drenched to the skin with the streaming water from the hose, he staggered over to his friends with the documents clutched in his hand. A fine series of scenes of the fire were secured. The scenario was completed at the Chicago studio.

#### A NIGHT ON A ROCK?

The Essanay company, while at Bayfield, Wis., is said to have undergone a rather hazardous experience on the Apostle Islands, in Lake Superior. The players crossed to Devil's Island on the lighthouse tender, to take scenes in a forthcoming production entitled Neptune's Daughter. According to the veracious press agent of the Essanay company a terrific storm arose after lunch. Old sailors declared it one of the worst in ten years, and the Essanay players were entirely at the mercy of the elements. All of that afternoon they clung shivering and drenched from the torrents of rain that fell in the shelter of the rocks. In rough weather it is impossible to land on Devil's Island because of the fearful rock formations. The night came on and still the storm surged over the furious lake. At midnight Theodore Wharton, the director, managed to make a small fire in the shelter of a huge rock, and the players crouched over it, thankful for this small spark of warmth. By dawn the company were suffering severely from exhaustion and hunger, but it was not until late in the afternoon that the storm abated. The players signalled across the lake and a lighthouse tender crossed to the island and landed after much difficulty. Drenched to the skin and shivering, the company were taken down into the engine-room, where warmth prevailed, and the tender took them ashore. Martha Russell, Ruth Stonehouse, Helen Dunbar, and Mrs. Wharton, and Francis X. Bushman, Harry Mainhall, Harry Cashman, William Walters, Bryant Washburn, Fred Wulf, with Director Wharton, were among the number.

#### ESSANAY TAKES NAVAL REVIEW.

The Essanay Company is taking the great Water Carnival and Naval Review now being held on the Chicago water front off Grant Park Aug. 10-17. Scores of the best motor boats on the Great Lakes are competing against each other in sensational dashes, and the Essanay camera-operators have already secured some excellent scenes of the speeders as they dash past in a boll of swirling foam.



J. A. MADDOX

President of Branch 4, M. P. E. L. of A., Columbus, O.

## PROTEST AGAINST CENSORSHIP

The Exhibitors of Evansville, Ind., Will Bring the Matter Before the Chicago Convention.

Among the questions which will be brought before the National Convention of the Exhibitors' League of America is the important one of censorship. There is a wide feeling that movements for official censorship in various cities and States should be opposed in an effective and united way. It has been pointed out that other classes of business people have been able to protect themselves against the unjust and harmful exactions of crank legislation and that the motion picture exhibitors can do the same thing by going at it in the right way. Among the interests that have secured relief by effective work, the actors of America are referred to as a strong case in point. Legislation was passed or under way in many States that would make it impossible for the stage child to appear in professional performances, no matter how light the work nor how essential this work was to the child's dramatic education. American players organized and through committees and attorneys commenced systematic campaigns all over the country, with the result that much bad legislation has been prevented and much other bad legislation already passed has been repealed. The same thing, it is declared, can be accomplished in a systematic fight against official censorship. In this fight, the co-operation of the public press and the theatrical stage could be enlisted, since it is just as logical to censor the stage or the press as it is to censor motion pictures.

There are reports, however, of exhibitors in some sections who have preferred to dodge a fight for freedom from censorship by pretending to favor the appointment of local censors, but it is not thought that this sentiment can prevail.

The exhibitors of Evansville, Ind., are up in arms against censorship and will present the matter to the Chicago convention in the following appeal:

We, the exhibitors of Evansville, Ind., in special meeting called, feeling that the crucial hour in the welfare of motion pictures has come, and upon the outcome of the agitation for more censorship depends the very existence of the motion picture business, have, after mature deliberation and careful consideration, heartily indorsed the following resolutions and findings:

As the present system of supervision of motion pictures now stands—that is, the National Censorship Board—we find it well and sufficient, and few are they with the hardihood to say that the pictures now flashed daily upon the screen are unfit in moral tone to be shown even to the most critical. When the cold light of reason has been thrown full and fair upon the agitation for more censorship, it stands out in full relief with all its glaring faults, a thing of horror—girt 'round with political thievery, chicanery, persecution, and a hoard of lesser evils. To the motion picture exhibitor, more censorship means a veritable sword of Damocles suspended over his head, and the fragileness of the suspending hair grows more fragile as more censorship displaces censorship, until the parting point is reached and the sword falls upon his bared neck, and then, for him, obloquy and oblivion. Comparison is an adequate method of reaching the truth of a conclusion, and for a moment let us place side by side the picture business and the dry goods business, and then sit back and think of the ludicrousness of the hamper of national, State, and local censorship

upon the latter, and the utter end of either with this old man of the sea upon their neck. The motion picture exhibitor is no longer an infant, has emerged from the embryo state, cast aside his swaddling clothes, and stands forth before the world a full grown giant; and shall he let Macaulay's New Zealander sadly muse, as he views the ruins of fallen picture houses: "Yes, self-abasement paved the way to villain bond and despot away"? We feel that the picture business never stood nearer to dissolution and demoralization than at present, and we urgently appeal to all news agencies and periodicals that have the art of cinematography at heart, to lift up pen and voice against further censorship, that no exhibitor may be hedged 'round with political graft or tied down with local prejudice.

We, the undersigned exhibitors, unanimously resolve that a copy of these resolutions be mailed to every trades journal, and that a copy shall be presented by a chosen delegate at the Chicago National Convention, and it is the fervent hope of these exhibitors that, once and for all, at this Chicago convention, picture censorship—the synonym of political graft and persecution—shall be relegated to the ash heap.

Savoy Theatre, 509 Main Street; Colonial Theatre, 407 Main Street, by J. B. Brammen, Colonial Theatre, 927 West Franklin Street, W. B. Burns, Valada Theatre, 514 Fulton Avenue, John C. Weber, Virginia Theatre, 1703 Main Street, Frank Burns, Columbia Theatre, Philip S. Knallling, Franklin Theatre, 1011 West Franklin Street; Favorite Theatre, 1221 West Franklin Street, by H. Kornblum, Lyric Theatre, 707 Main Street, M. G. Perrin, manager, Main Theatre, 414 Main Street, Philip Holman, Riverside Theatre, 11 Main Street, William Huddy.

#### UNIVERSAL "BISON" FILMS.

Secretary Swanson Has Concluded Elaborate Plans for California Plant and Production.

The plans of the Universal Company with reference to its own production bearing the Bison trademark, claimed by the Universal corporation, are conveyed in the following statement furnished by the Universal Company:

"William H. Swanson, secretary of the Universal Film Manufacturing Company, has during the last month been busily engaged in reorganizing the California plants of the Universal Company. The chiefest of his tasks is that of purchasing a mammoth equipment for the purpose of making Universal Bison pictures of size and scale greater and better than they have hitherto been made. The Bison picture, as is well known, has dealt with stories which involve the employment of large numbers of Indians, soldiers, cowboys, and the denizens of the West, which when handled by skilful directors, such as F. E. Montgomery, whose reputation has been made through these Bison pictures, produces those wonderfully fine pictures, so free of action and movement, which have won praise from moving picture theatregoers on both sides of the Atlantic. The Bison brand of picture then stands for the spectacularly grandiose. The stories belong to the history of the country, and where they are not of a historical nature



WALTER STUEMPFIG

President of the Motion Picture Exhibitors' League of Pennsylvania



P. P. CRAFT

Representing Buffalo Bill and Pawnee Bill Film Company and Monopol Film Company



BIRD'S EYE VIEW OF THE SELIG PLANT IN CHICAGO



S. E. MORRIS

President of Cleveland Local No. 1, M. P. E. L. of A.

## REVIEWS OF FEATURE SUBJECTS



WILLIAM H. SWANSON,  
Secretary, Universal Film Company.

they are of great romantic interest. Mr. Swanson's work is nearly completed and the new Bison pictures will shortly be seen on the screen.

"Mr. Montgomery is the director-in-chief of the new pictures, and the company through Mr. Swanson have engaged the services of a great many capable actors and actresses familiar with this class of work. The engagement of the Indiana was made with the co-operation of the United States Government.

"The directors of the Universal are sparing no effort nor expense in this extra matter, gratifying the tastes of so many moving picture patrons. It is indicative of the high favor in which these great Bison pictures are held in all parts of the world that communications are almost daily reaching the directors of the Universal desiring a continuance of these pictures. These requests come from exchange men as well as exhibitors."

The latest information from the Coast is that the court has denied a motion made by the New York Motion Picture Company to have the property held by the Universal interests at Edendale returned to them.

In addition to the great equipment which Mr. Swanson has procured, he advises that he has just secured a thousand acres adjoining Griffith Park, where most of the big spectacular pictures will be made.

## NEW FEATURE COMPANY.

The Cheyenne Feature Film Company is a new feature film company, which has been organized at Cheyenne, Wyo., and it is their intention to present features of Indian and frontier life, as well as special films for advertising purposes. The first release will be a three-reel subject of the Frontier Day celebration at Cheyenne, Aug. 14 to Aug. 17. Otis Thayer is director.

## NEW MANAGER FOR CHAMPION.

Walter C. Smith, former manager of the shipping department of the Sales and Distributing Company, but more recently with the Universal Film Manufacturing Company in various capacities, has been made general manager of the Champion studio, which releases through the Universal company. Mr. Smith took up his new duties last Thursday at the plant in Coytesville, N. J.

**Playthings of Fate** (Milano, Aug. 10).—This picture leads up to a very acute situation, which is rather unusual to American spectators at least, and one that is grippingly absorbing. While the picture maintains good atmosphere, it cannot be said to be a particularly artistic performance, because of the stilted overdrawn action of the story, which is not always quite as dramatic in bringing out the situation as might be. There is apt to be an overuse of subtitle explaining events that could be expressed in the action. The girl's father loses his all, and the only manner in which he can reinstate himself is by the daughter



GILES R. WARREN

Manager of Publicity and Editor of Scenarios of the Victor Company

marrying a certain count. She separates from her lover, who goes to South America, although unaware of her intention, as she had promised to be true to him, while he gained wealth to win her. There he reads of her marriage with the count, and he himself proceeds to marry a woman of that region. He returns a wealthy man with his wife, and meets the woman. A secret meeting is arranged during the husband's absence. During the visit his wife is shot by a burglar, who uses his revolver taken from his desk. He is thus believed to be guilty of the murder. He will not prove an alibi, because he does not wish to dishonor the other woman. The film ends rather vaguely, meant no doubt to be dramatic by the man parting from the woman, declaring that they must never meet again, as a dead woman stands between them. It hardly brings the threads of the story together, nor shows the ultimate result of the action.

**The Blind Man's Sacrifice** (Milano, July 27).—This two-reel film gives evidence of having been very carefully rehearsed, and the result is a smooth production of higher degree than one is accustomed to. Never for one instant does the blind man forget the part that he is playing, even in the smallest details he has been faithful to the part. Beyond this the supporting cast is also a very good one, and the picture has been staged with a great amount of intelligence. Professor Favi, an eminent doctor, has just become engaged to a girl who has been a patient of his when he is called away on a case at a farm house. Finding that an immediate operation is



OMER F. DOUD

Manager of Publicity of the American Film Manufacturing Company, Chicago

necessary he goes to work, but poison from the abscess enters the doctor's eyes, and other eminent specialists announce that he will be blind for life. Later he is willing to give up the girl, but the latter refuses to have the engagement broken, and they are married. They receive a visit from Cousin Guy, and the first note of discord enters into the life of the professor. His wife, from a sense of hospitality, neglects her husband a little, and several little things occur to make the blind man suspicious that Della and Cousin Guy are falling in love with each other. Guy, realizing the professor's anguish, decides to stifle his love and leave Della, which he does, after writing her an honorable letter. This letter the professor finds by his sense of smell, and the maid of the house reads it for him. Realizing that his suspicions are unfounded, the blind man insists that his wife shall get Guy to return, and when he arrives the professor



MARK DINTENFASS,

Founder of the Champion Company.

apologizes for his suspicions, goes to another room and shoots himself, leaving a note, in which he expresses the wish that Della and Guy shall be happy together. It is a powerful story, and one whose every opportunity has been fully realized.

**Rip Van Winkle** (Vitagraph, Aug. 9).—Washington Irving's old legend has lost none of its charm and character by its presentation in pictures by the Vitagraph. The only disappointment, if such it may be termed, which is likely to be felt by the spectator is in the character of Dame Van Winkle, whom Irving has represented as a shrew of the worst order, and the character as rendered hardly lives up to this idea. Rose Tapley as Dame Van Winkle gives a most satisfying interpretation of a woman whose love for her husband is fraught with misgivings and tribulation, and the change in her character is evidently made to harmonize with and soften the ending of the play. Robert McWade is featured in the part of Rip, and while his interpretation in the picture is always acceptable and convincing, it is hardly what would be called a subtle performance even in the latter portion of the film, where he is at his best. Helen Costello is the youthful daughter and Dorothy Kelly the daughter grown up, while her lover is played by Charles Martin. It is a production which has been put on with an Indian deal of care in detail and one that has been most smoothly and graphically told, holding and sustaining the interest at every point, and the lighting effects and notably those of the storm are up to the high standard the Vitagraph Company have established for themselves in this line. The spirit of Hudson and the men of the mountains are there and the fantasy is well carried out, reflecting at all points much credit on the director, Charles Kent.

**In Old Tennessee** (Imp, Aug. 13).—There is a deal of human sympathy displayed in the evolutions of this little drama of the Tennessee Mountains, the atmosphere of which is especially good, and the film proves not only human in its appeal, but absorbingly exciting in places from the



R. B. NEHLS

Manager of the American Film Manufacturing Company, Chicago



G. A. ROBINSON

President of the New Jersey Motion Picture Exhibitors' League



DAVID HORSLEY

Founder of the Nestor Film Company



M. M. WEAR

President of the Motion Picture League of West Virginia





JOSEPH BRANDT  
Manager of Publicity, Universal Company

dramatic manner of its evolutions. King Haggot makes a hale and hearty picture in the role of the mountain lover, while Jane Fearnley does much creditable work as the woman detective, who surrenders to love instead of duty, though nerve force is wont to take the place of subtle emotion in many places. More mental poise might benefit her work as an artist. Joe Moore proves himself a capable little actor as the lame boy, though the fact that he is acting is perhaps too apparent in places. He is the small lame brother of the mountain youth, and keeps house for him, while he goes out to labor. The older brother learns that his brother's lameness can be cured by an operation, which will cost \$300. Accordingly, when the chance comes to join the illicit distillers, he does so. A

**ADDITIONAL  
MOTION PICTURE NEWS  
on Page 19**

woman detective is put on the track, and comes to that locality in the doubtful guise of a dressmaker. She becomes a friend to the little lame boy, and a love affair springs up between the older brother and herself. The women of the town learn at length that she is a detective in the revenue service, and set out to mob her home. Little Joe informs his brother, who comes to her assistance. She declares her intention of keeping her trust to the Government in a rather badly played scene, which is more explosive than real. In order to save his friends, he buys out the share of the still and burns it. He returns to the girl, who relents her decision, and sends in her resignation to the Government. C.



H. J. STRICKMANS  
Manager of Publicity of the New York Motion Picture Company (Bison)



J. P. REED  
Of the Garden of Allah Film Company

**LICENSED FILM RELEASES.  
Monday, Aug. 19, 1912.**

	Feet.
(Bio.) With the Enemy's Help. Dr. 1000	
(Kalem) The Daughter of the Sheriff. Dr. 1000	
(Lubin) The Hobo Club. Com. 1000	
(Lubin) Won at High Tide. Com. 1000	
(Pathe) Pathe's Weekly, No. 34, 1912. Top. 1000	
(Selig) The Box Car Baby. 1000	
(Vita) Rip Van Winkle (special 2-reel). Dr. 2000	
(Vita) Her Grandchild. Dr. 1000	
<b>Tuesday, Aug. 20, 1912.</b>	
(Edison) The Street Beautiful. Edu. 1000	
(Ess.) The Return of Becky. Dr. 1000	
(Cines) A Matter of Pride. Dr. 1000	
(C. G. P. C.) His Windmill. Dr. 1000	
(C. G. P. C.) The Sedge Warbler and the Cuckoo. Edu. 1000	
(Selig) The Cowboy's Mother. 1000	
(Vita) Lovesick Maidens of Cuddletown. Com. 1000	
<b>Wednesday, Aug. 21, 1912.</b>	
(Edison) Mr. Pickwick's Predicament. Com. 1000	
(Eclipse) A Day in the German Navy. Naval. 425	
(Eclipse) Pulp Mills in the Province of Quebec. Ind. 310	
(Eclipse) Microscopical Curiosities. Edu. 280	
(Kalem) The Frenzy of Fire-Water. Dr. 1000	
(Lubin) The Convalescent. Dr. 1000	
(Pathe) Jealousy on the Ranch. Dr. 1000	
(Vita) The Ancient Bow. Dr. 1000	
<b>Thursday, Aug. 22, 1912.</b>	
(Bio.) A Change of Spirit. Dr. 1000	
(Ess.) A Corner in Whiskers. Com. 1000	
(Lubin) The New Ranch Foreman. Dr. 1000	
(Melies) The Moth and the Flame. Dr. 1000	
(Pathe) The Hand of Destiny. Dr. 1000	



JULIUS STERN  
Manager of the Imp Branch of the Universal Company

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# THE HOUSE OF SELIG

Aug. 26th

## The Laird's Daughter

A picturesque, human interest drama of the bonny Scotch heather hills. The quaint characteristics of the beloved Scotch are brought out in strong relief against a background of modern day situations.

About 1000 feet

Aug. 27th

## The Whiskey Runners

A drama of the old Canadian Northwest in the days when whiskey was taboo and the Northwest Mounted Police enforced it's rulings against the bootleggers. A real Western done in Selig's best style.

About 1000 feet.

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Exhibitors' League  
of America:**  
Greetings, Congratulations  
and Welcome to Chicago  
—the Home of the  
House of  
SELIG

Aug. 28th

## The Little Indian Martyr

A historic and dramatic incident of the early California Mission days. Selig's Mission pictures are always popular. This is one of the very best that Selig's Western Company has ever done.

About 1,000 feet.

Aug. 30th

## Just His Luck

A rip roaring farce comedy of many laughable situations. One of the most original of situations furnishes the plot for this novel story. About 500 feet. On the same reel with

### Frenzied Finance

Another excellent comedy subject showing the exasperating experiences of two broken and hungry actors in a Western mining town.

About 1000 feet.

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# ★ MELIES ★

WESTERN PICTURES

Release of August 22, 1912

## THE MOTH AND THE FLAME

DICK is compelled by his father to marry a girl of his own set, although in love with Nancy, the innkeeper's daughter. After five years of unhappy married life Dick is frequently seen visiting the inn, as he cannot forget his first love. Learning of Dick's trouble, Nancy tries to win him, and writing a letter to say Dick has gone off with her, she intends to deliver it to his wife, whom she blames for Dick's unhappiness. Seeing Dick's wife on a sick bed and in her delirium calling for her husband, she destroys the letter, and, filled with remorse, orders Dick to go home and be faithful to his ever loving wife.

Approx. length, 1,000 feet.

★ G. MELIES, 204 East 38th Street, New York City ★

(Selig) Betty Fools Her Old Dad. Com. 1000

**Friday, Aug. 23, 1912.**

(C. G. P. C.) The Queen's Pity. Dr. 1000  
(Edison) The Cub Reporter. Dr. 1000  
(Ess.) Her Adopted Father. Dr. 1000  
(Kalem) The Beauty Parlor of Stone Gulch. Com. 1000  
(Lubin) Work in a United States Arsenal. Edu. 1000  
(Lubin) A Water Fight. Com. 1000  
(Selig) Land Sharks vs. Sea Dogs. Com. Dr. 1000  
(Selig) From Forest to Mills. Edu. 1000

(Vita) Saving an Audience. Com. 1000

**Saturday, Aug. 24, 1912.**

(Edison) The War on the Mosquito. Edu. 1000  
(Ess.) Broncho Billy's Escape. Dr. 1000  
(Cines) A Picture, C. O. D. Com. 475  
(Cines) Jenkins, the Watchman. Com. 200  
(Cines) Modern Naples. Re. 100  
(Kalem) Rube Marquand Wins. Dr. 1000  
(Lubin) The Government Test. Dr. 1000  
(Pathe) The \$2,500 Bride. Dr. 1000  
(Vita) The Party Incess. Dr. 614  
(Vita) On Board Kaiser Wilhelm the Second. Edu. 280

## Reviews of Licensed Films

**The Cross-Roads** (Vitaphone, Aug. 7).—The plot of this picture has served its time in many a drama and story, and is only another proof of the fact that presentation has much to do with the success of a picture, for this film is quite as full of character and life as one would care to see exhibited in the careful and sympathetic portrayals of the players and the delightful choice of backgrounds showing life in the country district. The work of the entire cast is delightfully true. The work of George Cooper and Zena Kiefe strikes one as being especially good, while Mary Maurice and Charles Eldridge as the parents exhibit their usual excellence. Hal Wilson gives a lurid and satisfying performance of the foolish brother, while Florence Ashbrook as his unnatural mother plays in fine character. The role of the villainous lawyer is presented with keen perception of such a man by Frank J. Curry, but one has the feeling that it is very much overdrawn. He holds a mortgage on the farm belonging to the simple farmer folk, and threatens to foreclose unless they give him their daughter in marriage. Her lover gives her up and goes away. It is then learned that the lawyer holds a will which makes him heir to half an estate. He plans with the mother of the idiot to place the idiot in his place, and thus gain possession of the money, but the idiot learns in a half-witted way of the intention, steals the will and takes it to the lover along with the girl, who has been sent to find her lover by her parents, now on their way to the poorhouse. When the young man learns of his good fortune he seeks the girl's parents and puts out the lawyer, who had taken possession of the house. He is followed by the idiot, and in a struggle at the bridge both meet their death in the water below, while the family give thanks at the restitution of their home. It is a film which expresses a deal of hu-

manity and must needs strike a responsive note in the heart of any spectator.

**Marjorie's Diamond Ring** (Edison, Aug. 7).—For a thoroughly entertaining little comedy this film, directed by C. Jay Williams, takes its place among the brightest from the way the amusing and suggestive idea is handled in bringing out the situations. The young man is desirous of giving the young lady her engagement ring on her birthday, and for this purpose goes to the jewelry store, but in his excitement leaves the ring behind. When he visits the girl the evening of her birthday he cannot find the ring, and rather than disappoint her he buys a cheap fifty cent one from a Jew's stand. She accepts it as genuine, though one guest is inclined to be over-critical. The next day she washes her hands with the ring on, and the paste melts. Naturally, she believes that it has gone down the spout and a plumber is called. Meanwhile the young man has returned to the jewelry store and reclaimed his purchase. He returns to the house to find the plumbers strenuously at work, and the film ends with an amusing climax where the water from the basin above, left flowing by the small daughter of the family, flows through the ceiling on the offensive plumbers below. Elsie McLeod is the charming young lady involved, while Edward Boulden plays the young man with excellent spirit and character. Edward O'Connor and Arthur Housman are the plumbers. Other notable members of the cast are Alice Washburn, Edward B. Tilton, Mrs. C. Jay Williams, and Edna May Welch, who sets the disastrous flow of water on its journey.

**The Man from Dragon Land** (Seig. Aug. 7).—He was a Chinese laundryman, and when the boys of the ranch found a note which he had written for another of their number to the fascinating widow, who had won their respective hearts, they decid-

ed to punish his presumption by the strenuous means that the motion picture producer is wont to associate with the West. They burn down his laundry, and he sees to the woods. Here he protects the widow from wolves, when she is driven into a shack. Thus he becomes the hero in the end. The Chinaman is well played by Frank Clark. The widow is Lillian Hayward, while Betty Harte makes an amusing caricature out of the widow's servant, though a trifle overdrawn. It makes an amusing farce of the rough and ready sort and creates both interest and amusement. It is, however, somewhat of a hybrid, since it is both melodrama and farce, which is hardly productive of smoothness, while its evolutions are not as clear as might be, particularly the writing of the note by the Chinaman, who would seem to be the last person to write a note for a white man.

**Pathe's Weekly** (Pathe).—The series of pictures this week will no doubt meet with the usual favor. They include the wreck of the dirigible Schwaben at Düsseldorf, Germany; settlers clearing stumps on homesteads at Chehalis, Wash.; the fire that destroyed 2,000 houses in the Stamboul quarter of Constantinople, Turkey; the Adams express train crashing into a freight near Stonington, Conn., in which accident two were killed and four injured; General Dratchevski, prefect of police, reviewing the police at St. Petersburg, Russia; C. W. Post exploding thousands of pounds of dynamite at Battle Creek, Mich., in a successful attempt to break a long drought; review of the volunteers at Genoa, Italy, before they left for Tripoli; the yacht races at Larchmont, N. Y.; the annual golden pottatch in commemoration of the first shipment of gold from Alaska at Seattle, Wash., and the new styles in millinery and hair dressing at Paris.

**At the Eleventh Hour** (Vitaphone, Aug. 6).—The same story appears here as was done by the Essanay Company a short time ago under the title of *Her Hour of Triumph*, and by other companies on previous occasions, taken apparently from a French short story classic. It is a wonderful tale, however, and one that is certainly worthy of repetition in motion pic-

tures, although if proper credit had been given, it would have been better. Richards and his wife receive an invitation to attend a reception, and his wife conceives the idea of borrowing a necklace from her friend, Mrs. Daley, whose husband has a day or two before made an offer of \$5,000 for some of Richards's bonds, and been refused. Mrs. Richards is robbed of the necklace at the reception by a society crook, and her husband spends his last dollar in order to buy a duplicate. He intimates to Daley, after negotiating the purchase of the necklace, that he is willing to sell his bonds, and the latter asks him to call at 11 o'clock in the evening. But Richards falls ill, and his wife decides to take his place. After selling the bonds to Daley she tells the story about the necklace and learns from Mrs. Daley that the one she borrowed was paste. The reception is supposed to take place in the evening, but after it the society crook is pictured as trying to dispose of the necklace to a jeweler, even though all self-respecting jewelers are supposed to have closed their shops long before that hour. The picture is acted well enough, but it is not quite clear why a woman should think it so necessary to wear a necklace in order to attend a reception, or why not, if she does, spend a few dollars on a paste one, just as the wealthy women are pictured as doing? Harry Northrup is Daley, Lillian Walker his wife, H. L. Barry is Mr. Richards, Zena Kiefe his wife, and George Cooper the crook.

**In His Father's Steps** (Edison, Aug. 6).—There is a tender appeal in the conflict of this little drama, because it strikes very close to the hearts of its characters and lays open their thoughts, while the atmosphere it creates is particularly true and appealing. Much credit is due the director, J. Searle Dawley. William West gives a most sympathetic portrayal of the country physician, while Laura Sawyer and Benjamin Wilson in the roles of the maid and the man also enter into the spirit of the little drama with much understanding and sympathy. James Gordon gives a most capable delineation as the father. The old country doctor had a struggle to put his son through the medical school, but, although it has been a strain, when he balances up his accounts he finds that his worthy son more than meets the expenditure. The son, however, has met and won a wealthy young woman, and has received a flattering offer to enter his chosen profession. When the father learns of this he says nothing of his cherished hope, but his son would follow in his footsteps, but the son discovers his intention by finding his bank book, and the note written therein declaring his father's intention that his son should carry on his work as physician in the country town. The boy immediately relinquishes all claims upon the girl, and abandons his intention of entering the other field. When the girl receives the letter breaking the engagement, she comes to him, and shows him that she is quite willing to become the wife of a country physician.

**Death of Chevalier Albertini** (C. G. P. C., Aug. 6).—This historical subject is delivered on the high plane of art and with the care in detail which one is accustomed to see in this company's dramatic subjects of this nature, and it makes in its entirety a very harmonious whole. While it is played with a deal of understanding and power along the lines of the heroic, it is hardly as absorbingly dramatic as it might be had less titles been used and had the essential points indicated therein been expressed in the action of the drama itself. The story is taken from the period of 1700, when against the will of the Cardinal his nephew marries a certain Elizabeth in secret. When the report of the marriage comes to the Cardinal, he has an illegal death warrant made out, with which he threatens Elizabeth if she will not give up the nephew. Elizabeth writes a note to her lover declaring her intention to go into a convent, but in the disguise of a monk the nephew seeks her and they escape together. They are followed and shot by the Cardinal's men while crossing a lake. The film is in colors and succeeds in making a series of artistic views.

**The Little Orphan** (Cines, Aug. 6).—Sentiment rather than drama is prevalent throughout this film, which is really two pictures in one, first showing how two lovers were brought together in marriage by a child, and later brought together again after marriage by the same means. Consequently it builds up to build up again, causing the interest to lag by lack of unity in the sequence, though the action of the entire piece is not what would be called extremely lively or stirring. It is the story of a maid and man who meet by the way a child, whose mother has just died. They place her in the care of a farmer's wife and make frequent visits to her, resulting in a marriage. Later the wife grows jealous of her artist husband, and they are about to separate, when the child, who has come to live with them, enters and brings them together again.

**Too Much Wooing of Handsome Dan** (Vitaphone, Aug. 5).—The comedy is a clean one and is extremely well done, the acting being spontaneous and always of high quality. The story has also a clever idea, and the interest is never allowed to lag. Handsome Dan is a popular Western cowboy who is especially well liked by the girls, and this popularity finally leads him into a grave situation, but one that in all probability he deserves. Dan sees a chance of getting some "fake" premium diamonds by buying a small bill of merchandise at the store, so he loads up with six engagement rings and starts forth in search of his



## BIOGRAPH FILMS



Released August 12th, 1912

### THE INNER CIRCLE

A Reflex of an Ominous Condition Existing in This and Other Countries Founded Upon Fact

A lonely widower living in the Italian quarter of the city, whose only solace since the death of his wife is his little child, is reluctantly a member of a secret society existent among his countrymen. The active members of this society have observed with envy the success of another Italian and feel that they should share the proceeds of his industry without working for it, so to this end send the wealthy man a demand for \$5,000, catechically to defray the expenses of their society. The rich man is defiant and consequently the society decides upon his annihilation, electing the widower to do the deed. He at first rebels against the move, but has little choice, for it is a case of the marked man or himself. Hence, off he goes on the terrible errand. In the meantime the widower's child wanders off and is thrown down by an automobile, and, though not injured, is carried into the doomed house just as the father places and lights a bomb beneath it. You may imagine the man's position when, as he is leaving the place, he sees his own child through the window of the room just above the terrible instrument of destruction.

Approximate length, 1,000 feet.

Released August 15th, 1912

### AN INTERRUPTED ELOPEMENT

(Farce Comedy.)

The father of Bob's sweetheart doesn't think much of him, which fact is made undeniably clear when papa, upon entering the house, surprises the loving couple together and kicks Bob into the street. Bob's friends suggest an elopement, to which plan he is heartily acquiescent. It is largely due to a trick of fate and Bob's quick wit that the plan succeeded. But, oh, what an experience!

Approximate length, 477 feet.

### THE TRAGEDY OF A DRESS SUIT

(Farce Comedy.)

Down and out, Dick sits in the park despairing until a friend approaches, who bids him cheer up and come with him to meet some swell folks at the tennis court. Dick makes quite an impression upon a young heiress and is invited to attend a home party to be given by her the following evening. He, of course, must wear a dress suit, and to effect this proper raiment he surreptitiously borrows his landlord's—but why spoil a good thing by saying more?

Approximate length, 520 feet.

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sweethearts. One by one he becomes engaged to them, scattering the fake gems broadcast, but he makes the mistake of boasting to the other boys about his conquests and one of the girls overhears him. With the truth about Dan's wooing no longer a secret the girls outline a plan of action. One of them makes an appointment with him, but all six show up, and though Dan attempts to escape he is caught and held a prisoner while one of the young ladies goes to get an old maid and a minister. And Dan, after being thoroughly ducked in the watering trough, is made to marry the too eager old maid. There is nothing forced about the manner in which the members of the cast get the comedy over, and altogether it proves a delightful film. Handsome Dan is played by George Stanley and the director is Rollin S. Sturgeon.

**The Prize Package** (Lubin, Aug. 5).—This little comedy would be much more pleasant for everybody if it were not so long-drawn-out in the latter part by a chase of long duration, but on the whole it is an engaging picture. For the most part it has been well acted. A girl working in a cigarette factory incloses a note in one package agreeing to marry the man who finds it, and the note falls into the hands of lazy Spoony Pete down in Texas. Pete has long been looking for a sweetheart in vain, so he immediately communicates with Jennie and she sends him a message telling him of her start for the South. Jennie misses a train, but a Summer boarder in the shape of a sentimental and quite homely old maid arrives about this time, and the other boys tell Pete that it is his girl. Pete tries to escape, but is followed by the others, not the least anxious pursuer being the old maid herself. After a foolish chase Pete arrives at the railroad station and finds that the real Jennie has just landed, so he places the ring on her finger just in time to get out of the clutches of the old maid. The old maid's part is a bit overdrawn. Jerry Hevener is Spoony Pete, Marie Rainford Jane Hawkins, William Haus the old maid, Eleanor Gaines is Jennie, and Jack Barrymore St. Hawkins.

(Continued on page 10.)

#### COMING PICTURES.

Brief Descriptions of Coming Releases for Ready Reference.

##### Vitagraph Releases.

Aug. 17, *The Two Battles*. In South Africa he battles with the Boers for his country. In himself he struggles with the Green-Eyed Monster, and wins both victories.

Aug. 19, *Her Grandchild*. Her own son driven from town, she later adopts an orphan, who proves to be her own grandchild, while the father returns to reclaim the affections of his mother's heart.

Aug. 20, *Lovesick Maidens of Cuddletown*. All the young girls become lovesick when the young doctor comes to town, but receive heartaches, when his wife arrives.

Aug. 21, *The Ancient Bow*. The Indian maiden shoots an arrow from her ancient bow, and lays low her relentless foe.

Aug. 23, *Saving an Audience*. The real suffragette lecturer does not arrive in time, and a substitute makes up for the occasion. The real one appears and makes a sensation not down on the programme.

Aug. 24, *The Party Dress*. What grandmother's dress does, when the granddaughter wears it to a party. On the same reel, *On Board Kaiser Wilhelm the Second*, making clear the workings and secrets of an ocean voyage.

Aug. 26, *A Double Danger*. The express agent is able to pay for his child's operation by catching an escaped convict in a unique manner and obtaining the reward.

Aug. 27, *Flirt or Heroine*. In the face of death and war in India the flirt at home proves a heroine.

Aug. 28, *"Bumps"*. He is an elephant who saves his little friend, the clown, and an audience from fire and panic, on the same reel, *Two Cinderas*. She runs into the arms of the man from whom she is trying to escape and marries him.

Aug. 30, *Written in the Sands*. A romantic tragedy showing how the hopes written in the sands of time are effaced by the tides and waves of life.

Aug. 31, *Rond of Music*. During the Franco-Prussian War the old musician is saved by his friend, a debt of gratitude.

##### Biograph Releases.

Aug. 15, *Two farce-comedies*, *An Interrupted Elopement* and *The Tragedy of a Dress Suit*.

Aug. 19, *With the Enemy's Help*. A trick of fate in the cause of justice.

Aug. 22, *A Change of Spirit*. Showing the influence of moral suasion.

##### Rosanny Releases.

Aug. 20, *The Return of Becky*. In which a dissatisfied country girl is brought to the realization of her duty to her father by the rehearsal of a like experience in the life of another.

Aug. 22, *A Corner in Whiskers*. The young lover wins the necessary ten thousand by obtaining a corner on the father's whiskers as a joke, but the joke is on the father, when the deal puts him in an embarrassing position, and he is very glad to buy back the corner for the ten thousand he had demanded of the youth.

Aug. 23, *Her Adopted Father*. A little orphan child unites an estranged couple and incidentally finds a home for herself.

# THE EDISON KINETOSCOPE

An Unsurpassed Moving Picture Machine from every point of view. "Once used, always used"

THERE'S a whole lot of money for live wires in the moving picture business, but you can't get it and *keep* it with a cheap machine.

Start with the machine that builds up the biggest patronage and *holds* it—the machine that Thomas A. Edison invented and stayed right

with and brought to its present state of perfection—the one that projects the clearest, steadiest pictures, is easiest to operate, eliminates fire risk, doesn't wear the films and is built to stand the steady grind—The Edison Kinetoscope. Write to-day for catalog 500 and a copy of the Edison Kinetogram.

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Price, with 110 volt, 60 cycle Transformer, 245.00

## COMING EDISON FILMS

Tell Your Exchange  
You Want Them

August 14—7098. *Holding the Fort*, by Bannister Merwin. 1,000 feet. Comedy.

August 16—7099. *The Harbinger of Peace*, by Robert Brewer. 1,000 feet. Dramatic.

August 17—7100. *Spring Log Driving*, Maine. 1,000 feet. Descriptive.

August 21—7101. *The Street Beautiful*, by Ashley Miller. Produced in co-operation with General Federation of Women's Clubs. 1,000 feet. Dramatic-Educational.

August 21—7102. *Mr. Pickwick's Predicament*, from the "Pickwick Papers," by Charles Dickens. 1,000 feet. Comedy.

August 23—7103. *The Cub Reporter*. 1,000 feet. Dramatic.

August 24—7104. *The War on the Mosquito*. (Taken in New Jersey.) 1,000 feet. Educational.

August 27—7105. *Alone in New York*, being the second story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

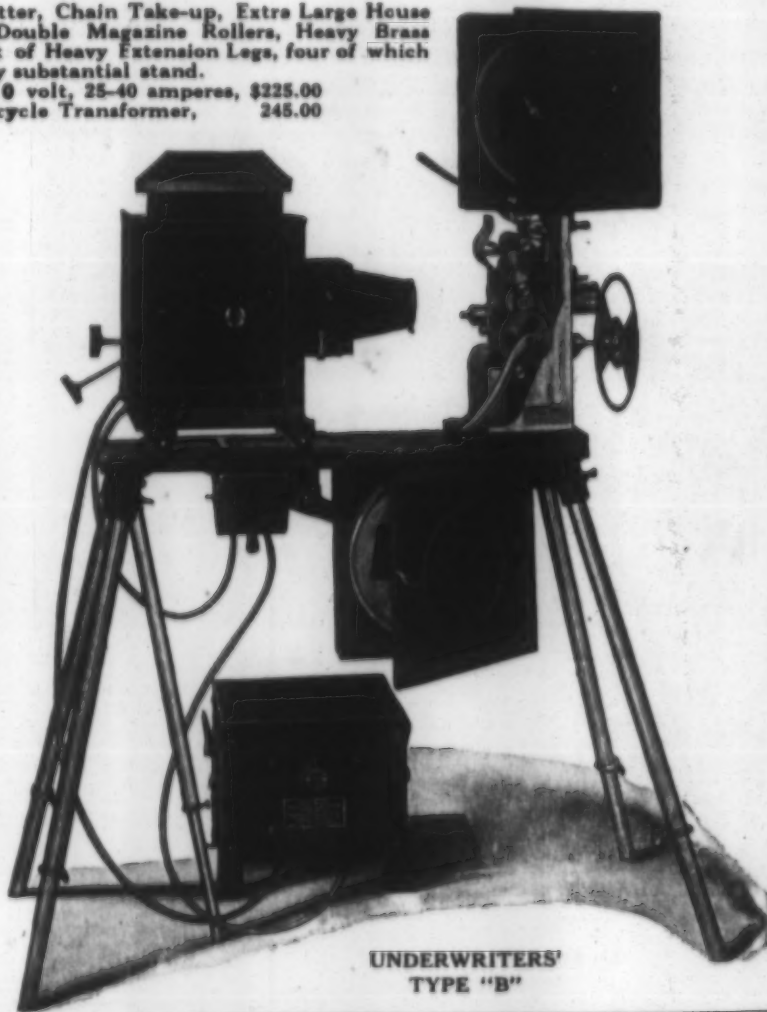
August 28—7106. *Helping John*, by Bannister Merwin. 1,000 feet. Comedy-Drama.

August 30—7107. *The Boy and the Girl*. 1,000 feet. Dramatic.

August 31—7108. *Simla*, one of the Hill Towns of India summer resort for the high Government officials. 1,000 feet. Scenic.

Thomas A. Edison  
INCORPORATED

267 Lakeside Ave., Orange, N. J.



Aug. 24, *Broncho Billy's Escapade*, featuring G. M. Anderson, in which he proves how good a bad man can be by saving a lady in distress.

##### Pathe Freres.

Aug. 19, *Pathe's Weekly*, No. 34, dealing with current events from all over the world.

Aug. 20, *His Windmill*, a colored drama, and, on the same reel, *The Sedge Warbler* and *The Cuckoo*, an educational subject dealing with the life of these birds.

Aug. 21, *Jealousy on the Ranch*, a Western drama from the American Pathe studio.

Aug. 22, *The Hand of Destiny*, an American drama.

Aug. 23, *The Queen's Pity*, a historical drama in colors.

Aug. 24, *The \$2,500 Bride*, a Western comedy from the American studio.

##### Gaumont Releases.

Aug. 27, *The Story of Chopin*, a one-reel hand-colored production which depicts the sorrowful circumstances that were welded together in the life of Frederic Chopin, the eminent Polish composer.

Aug. 29, *Marriage on the Run*, relating the havoc which a lively young lady created at her reverend uncle's abode, where there boarded a number of clerical students, ending with a dashing elopement.

Sept. 3, *The Refugee's Casket*, relating the stand that a plucky laundress took during a revolution while guarding her master's valuables hidden in a casket.

Sept. 12, *The Plague Stricken City*, a film in colors, telling of the debauchery of the rulers in the castle, who closed out the people from the village suffering with plague. Several wronged women of their number gain the village through a subterranean passage and administer to the suffering. They return, and in the havoc which knowledge that they are now stricken with the plague creates, the castle is set afire.

##### George Kline Releases.

Aug. 20, *A Matter of Pride*, Cines, featuring Mile. Xavier de Leka, and showing how a laborer out of work retaliates on the thoughtless, rich woman who seeks to

(Continued on page 10.)

Kindly mention DRAMATIC MIRROR when you write advertisers.



"My lord is magnanimous  
and great—"

## The Helen Gardner Picture Players

will soon have ready for delivery their first production—a five or six reel presentation of "Cleopatra." The work is already over half finished, and will be completed probably by the first of September. Undoubtedly the story will be the most interesting from the pictorial and dramatic points of view ever undertaken. Everybody interested in motion pictures all over the world will want to see this work. If you are an exhibitor you will want all your patrons to see it. A bulletin entering into full details of the production and how to secure it for exhibition is now in the press, and will be ready to mail to all inquirers within ten days. Write for it.



"What defense have I to make?"

### The Whole World is the Field

to be covered. Large operators and exhibitors not only in the United States, but in England, France, Germany, Russia, Australia, Canada, Spain, et cetera, are urged to be prompt in communicating fully as to the territory they wish to secure. Every protection possible will be given every operator or exhibitor. It is planned to have all important territory taken as quickly as possible, so that the picture can be produced everywhere on the same date. Write at once, and you will not subsequently regret a delay that would cost you many thousands of dollars of profit. Address

**Charles L. Gaskill, Manager,**

**Helen Gardner Picture Players,**

**Tappan-on-the-Hudson, New York, U. S. A.**

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"Think you a messenger will  
ever come to me—  
from Rome?"





"Go and kill him!"



"I have seen one from the grave!"

**C**OUNTLESS thousands of men and women and children, scattered over the length and breadth of earth, are awaiting with keen anticipation the release of "Cleopatra" by the Helen Gardner Picture Players. Infinite pains are being taken to make the picture the most profound expression of motion picture art ever achieved. As a tragic drama, aside from pictorial artistry, the picture, by its deep intensity, its clearness and vigor, its splendid sequential continuity and gripping beauty, its fullness of dramatic and emotional quantities, will set a standard not yet attained in any long story.



"Come with me—and forget—"

**M**ISS Helen Gardner is a glorious poem as *Cleopatra*. The part would tax the art of Bernhardt. Miss Gardner's rhythmic beauty and dramatic instincts, her intellectuality, culture and delicacy, have combined in her work to vivify and ennoble the character of "Royal Egypt," even as Bernhardt might have done at the age of twenty-six. Her costumes are gorgeous, representing not merely money, but exquisite taste, thought and culture. In several scenes she wears shawls and draperies made in Egypt hundreds of years ago, and jewels valued at over fifty thousand dollars.



"—and Antony has married Octavia!"



"Out of my sight! Away!"

Kindly mention DRAMATIC MIRROR when you write advertisers.

## Reviews of Supply Co. Films

**The Wrecked Taxi** (Thanhouser, Aug. 16).—The events in this story come thick and fast, but the plot is not always as clear as one might wish, and the sequence of events is not entirely logical and probable. But in general the acting is passable, and the production smooth enough. A woman who has two lovers makes her choice, but later regrets it, and is told by the disappointed one that if she ever needs a friend she must come to him. After an especially harsh quarrel with her husband she decides to go to Harry, but while in his apartments a drunken friend of his comes in. Harry makes the woman see her mistake and she agrees to go back, so they enter a taxi, which is wrecked on the way, but from which they escape without revealing their identity. When Harry returns to his rooms he finds that the drunken friend has shot himself, but the police accuse Harry of murder. At the trial he refuses to establish an alibi, and the woman does it for him. This makes the husband very jealous and the couple part. Later they meet at a May festival, where their little daughter, whom the father has taken possession of, has been crowned queen, and the husband and wife are united again. It is probable that a man being tried for murder would risk explaining a matter which was not so compromising after all.

**Grassie, the Gypsy** (Gaumont, Aug. 13).—The film is remarkable for its wonderful photography. The story is simplicity itself. The acting is praiseworthy, but the most interesting thing about the whole picture is the magnificent scenery. Andrew, an artist, meets the gypsy girl in the woodland while he is painting a scene, and an attachment springs up between the two. Andrew sails away, and on shipboard becomes acquainted with another woman, who also falls in love with him. The two women become rivals for the heart of the artist, and finally Andrew goes away with the one he met on the ship. The gypsy girl, broken hearted, goes to the spot where she stood when Andrew first saw her and thinks of committing suicide, but finally decides not to. Besides its excellent photography the picture has the charm of simplicity and the attractiveness of picturesque vistas of more than ordinary beauty.

**The Two Fathers** (Reliance, Aug. 10).—As a balancing factor for a slightly depressing story the film has good photography and an idea that has been worked out to good advantage. The son of one crook becomes engaged to the daughter of another, each being ignorant of the vocations of the fathers. The parents decide to pull off a big burglary, and when they are hard pressed in pursuit and the boy's father is wounded he tells the other man to take the plunder, look out for the boy, and he will not "peach." The wounded man is caught, but the failure of the police to find the plunder renders them helpless in the matter of finding the pal. The father of the girl then becomes a traitor to his trust by refusing to allow his daughter to marry the son of a criminal. Fred sends the news to his father in jail, and the man escapes and confronts his former pal. The girl hears the conversation between the two and also learns that atonement is to be made in that her father will restore the stolen property so that the children can marry. It is remarkable with what little ceremony the boy's letter is given into the hands of his convict father. Usually letters to prisoners are read by the prison officials before they are delivered, but in this case that formality has been waived.

**Big Sister** (Thanhouser, Aug. 11).—This story has the usual pleasing atmosphere of the productions of this company, although it arrives at some of its conclusions perhaps a little bit hastily. A girl is supporting her baby sister by toiling hard on the East Side. The Sea Breeze Association is giving an outing for poor people, and one of the wealthy women members takes charge of the little sister on the picnic. She becomes so attached to the little girl that she finally persuades the big sister to let her adopt the child. But the older girl becomes lonely and goes to the vicinity of the mansion. A policeman hears in sight, hears a few words of explanation, and on the spot he gets a job for big sister in the kitchen of the rich woman's house. About the next day he proposes, but learns that the girl will not marry him until he gets her little sister back. This the policeman accomplishes by a simple statement of the case to the wealthy woman, who relinquishes the child with no argument whatever, and preparations for the wedding then begin.

**The Land of Death** (American, Aug. 19).—There is no denying that this makes a very exciting and strenuous subject for a film, and that it lives up to its title in every sense of the word, for all that is left of the party on both sides after the general devastation is a young man and a girl. There is quite a wholesale slaughter. The film is put together well and displays much excellent scenery in the course of its action. A young man is driven out of his acquisition by land grabbers and left for dead on the plain. A party in a prairie schooner are likewise attacked. In the course of their flight from the land grabbers they pick up the young man, and they all make a strenuous fight by the bank of a river.

They are all shot off one by one until one man alone is left. There is a struggle, in which the woman stabs him from behind and thus saves the man the party had picked up. Together they journey into a more peaceful land, so the title says, and one sincerely hopes that they found it.

**A Man Among Men** (Reliance, Aug. 28).—While this is hardly a careful story in the consideration of its details, it is well told, in spite of the fact that various points of law and trial procedure are not considered. The leading roles are well played, though one does not find the man playing the villain as satisfactory as one might desire, since he is of the type with curses and the like. The owner of the quarry objects to the young man who desires to marry his daughter, and evidently has him discharged from the quarry. A dissatisfied employee sees the money in the hands of the employer and follows him. A sudden dynamite explosion apparently kills the owner of the quarry, and the employee coming upon the body robs it. He also discovers a note from the young man who had been discharged telling a friend of his departure and implying that the reason was on account of the girl. He arranges that the pocketbook is placed in the young man's former abode, and the crime is placed upon him. When he is found and brought back he informs them all that he is guilty in order to save the honor of the girl. After some sort of a trial of a very sudden and surprising nature, which is not seen by the spectator, he is sentenced and taken away to a nearby hill to be hung. Meanwhile the quarry owner regains consciousness, and the girl hastens to the hanging, informs the men of the fact that her father is not dead, and all is well, though hardly settled according to law.

**The Girl and the Gun** (American, Aug. 8).—It would take a lurid imagination to believe the incidents of this story, just as it must have taken an acrobatic imagination on the part of the director to put the film on. Therefore for people who fancy the lurid it is precisely what they want. He has given us the spectacle of a man with one arm useless on account of a bullet wound engaging in a desperate fight with an outlaw at the end of a rope dangling in midair from a trestle. It would be interesting to know how the man carried on the fight and still retained his hold on the rope. The girl has been taught by her father how to shoot accurately, and the sheriff, her sweetheart, approves of the lessons very much. Scorpion Bill and Spider Jack (suggestive names) plan a raid on the house, but the girl finds out about the robbery and sends the sheriff in pursuit. She then follows herself. The two outlaws quarrel over the plunder and separate. Scorpion Bill wounds the sheriff and then, his last cartridge gone, he climbs down a rope hanging over a huge trestle. The sheriff follows, and the fight at the end of the rope ensues. Spider Bill sees his opportunity to get square and is about to cut the rope when the girl, from afar, snaps his life out with a rifle bullet and follows this feat up by shooting Scorpion Bill off the end of the rope. The cowboys who have just arrived then lower the sheriff to the ground. Some one should correct the actors in Western motion pictures from the habit of throwing away their revolvers just because their bullets are gone. It is quite safe to say that a real Westerner would not throw away a revolver worth anywhere from \$5 to \$15 when he could just as well thrust it back in the holster.

**The Bad Man and the Ranger** (American, Aug. 14).—There are so many Western melodramas of the most common sort being shown at the present time that one more or less will make little difference. This one has been done along the usual lines, with all traditions of the moving picture Western man provided for. Like so many pictures of this kind, one thing can be said in its favor, the scenery lends flavor to the tale. The bad man insults the ranger's wife, and her father, a chivalrous old Southerner, insists that a duel be fought. The bad man draws the revolver with the blank cartridge in it, but the ranger refuses to take advantage of him and he leaves town. The ranger is later detailed to capture some outlaws, but they capture him by a ruse, and are about to kill him, when the ranger recognizes one of them as the bad man, whose life he spared. The outlaw then repays the debt by saving the life of the ranger and giving himself up to the law.

**Gaumont Weekly** (Gaumont).—The series of pictures shows good photography and events that the whole world has talked about. They include the balloon club races at St. Cloud, France, the Imperial festival at Moscow, with the czar and czarina appearing, the Schwaben dirigible, which exploded at Düsseldorf, Germany, the Summer resort gowns of the Paris ladies, the Giants playing the Chicago Cubs, the \$5,000,000 flood at Waupun, Wis., the burning of a match factory at Brooklyn, a bad fall in the steeplechase at the Long Branch (N. J.) horse show, the water sports at Detroit, Mich., a picture of the longest freighter on the Great Lakes, the yacht races at Larchmont, N. Y., and Captain Amundsen, the discoverer of the South Pole at Buenos Ayres.

**"Toodles"** (Majestic, Aug. 18).—The

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film tells a simple story of an actress, with whom a young man is very much in love and who is exasperated at her interest in the stage and her dog "Toodles." So he sends a note to Anna at the theatre, telling her that "Toodles" is very ill. Anna forgets all about the play, and rushes home to find "Toodles" lying in his little bed. "Toodles" gets over his supposed illness all right, but Anna receives notice of her discharge from the company on account of leaving them in the lurch, and the young man, after administering several forcible kicks to "Toodles," has plain sailing with Anna.

**A Game of Chess** (Majestic, Aug. 18).

—As in the case of its partner of the reel, the picture is not overburdened with plot, but in its simplicity there is a certain piquant charm that the players have not marred by their work. Two old neighbors meet for their daily game of chess and quarrel over one of the plays. The son of one and the daughter of the other are engaged, but they take sides in the quarrel and part in anger. The two old neighbors fall asleep, and then the youth and the girl become sorry for their quarrel. They patch it up, move the old men back to the table, arrange the chess men as they were before the argument, and wake the parents up. The latter think they must have



dreamed the incidents that went before and the game goes merrily on. Herbert Pryor is the young man, and Mabel Trunnelle the girl.

**Her Supreme Sacrifice** (Gaumont, Aug. 20).—Jack Lartine, a widower barrister, has a little daughter with an affliction of the eyes. The man falls in love with Maud, an actress, and soon finds that his love is returned. He removes from a prominent place in his household the portrait of his dead wife, but the child, Colette, after a successful operation, notices its absence and grieves over it, especially since she does not like her prospective stepmother. Colette suffers a relapse of the eye trouble, and the physician states that the acidity of her tears will eventually cause total blindness unless the cause of her grief is removed. Maud sees the condition of affairs, gives up the barrister and the portrait of the dead woman is returned to its accustomed place. The drama is well acted and capably produced, with no detail lacking in the matter of finished workmanship. The members of the cast have evidently given their parts careful

study, and the director has done a great deal toward making the film a finished product.

**Order in the Court Room** (Reliance, Aug. 14).—It is very much disorder and rather a strenuous burlesque into the bargain. The judge finds a boy ten years for stealing a loaf of bread and permits a pretty suffragette to depart in peace. He enjoys a good boxing bout by two culprits brought before him, and dismisses the court.

**The Old Swimming Hole** (Reliance, Aug. 14).—This film should bring back to mind to most any country lad the days of the old swimming hole and the happy days spent there. It strikes a humorous and suggestive note in the heart of the spectator. The district school love affair is present, and also the bully. The sheriff places a sign up in front of the swimming hole to the effect that no swimming is allowed, but it is disregarded in the way of country youth, and when the irate sheriff appears he is unceremoniously thrown into the hole.

## Reviews of Universal Films

**Blood Is Thicker Than Water** (Imp, Aug. 8).—The girl has two lovers, one of them a gambler, but her brother, a member of the mounted police of the Northwest, objects to one of them, on account of the fact that he is a gambler. In a brawl in the gaming room the gambler shoots the other suitor, Arthur, and then goes to the girl's house, where the policeman, who has been told of the shooting, soon follows. The gambler, in another room, has only one cartridge left, and in his attempt to escape, he shoots at the policeman, hitting the girl. The gambler escapes to the river with the officer in pursuit, but the former jumps into the water and saves the policeman the trouble of shooting him. Arthur, the other suitor, then has no opposition in the winning of the girl. King Baggot, as the mounted police officer, and William Robert Daly, as the gambler, give two very excellent portrayals in their respective parts. These actors are as smooth and effective as ever, and were there nothing else in the film it would be saved from mediocrity by their finished work. But, added to this, the picture has very pretty scenery and is of more than ordinary interest.

**The Mill Buyers** (Victor, Aug. 9).—A half interest in a mill is for sale, and when the young lover calls on his girl the mother of the latter tells him to first get the interest in the mill and he may woo the daughter. The lovers place their notes to each other under the plank on the bridge, and here Harold, an unscrupulous person, places a pocketbook, which he has picked up after seeing it drop from the pocket of a wealthy old man. The young lover, looking for a note from his sweetheart, finds the money and then learns that a reward of \$500 is offered for its return. That is the exact sum required to buy the mill interest, and when he proves to the girl's mother that he is actually a part owner the rest of the game is easy for him. Florence Lawrence makes a charming girl in the picture, and although the story is a very light one, the film scores, nevertheless.

**Aunt Hetty's Goldfish** (Eclair, Aug. 15).—Aunt Hetty is very fond of goldfish and she despises alcohol, so when she decides to visit her niece in New Jersey she takes her fish with her. The niece's husband is a club man, and when the aunt arrives he has just sent a telegram saying that he has been detained on jury duty. Bill comes home at 2 A.M., and his wife, having put all the liquor away on account of aunt's prejudice, Bill sets out in search of something to drink and finds the goldfish bowl. He tries to drink the contents, sees the fish and thinks he "has 'em." A doctor is called and the couple try to explain to aunt that Bill is sick from natural causes, but the old lady is not to be fooled and Bill receives much good advice. The humor of the story is not very pronounced, but it has been well done.

**How Steve Made Good** (Nestor, Aug. 14).—Captain Steve and his band of robbers are featured for a little while, but when the leader comes upon the homesteader with his two sisters, one of them ill, he decides that he will lead a better life. So when two of his pals attempt to hold up the homesteaders, Steve saves them, and in consequence he is forced to part from his pals. Steve joins the little party of three, is taken into the home of the uncle, and a year later he has reformed to such an extent that his marriage to the older sister is imminent. And though the brother learns about Steve's past life, the girl sticks by him, and resolves to marry him at all costs. A former pal of Steve's informs the sheriff of his whereabouts, and Steve is arrested and cast into jail. Then his friends prove their sincerity by coming to his assistance. The brother of the girl fixes a bottle of whiskey with some laudanum, and manages to have it fall into the hands of the jail guard, who drinks some of it, falling asleep in consequence, and the brother contrives the escape of Steve. The latter and the girl ride away to get married, while an hour later (an hour would hardly be time enough for the effects of the laudanum to work off) the guard awakes and finds his prisoner gone. The main idea of the film has been used before.

**The Miner's Widow** (Nestor, Aug. 16).—Young Wild West is not so obnoxious in this picture as he usually is, but he succeeds in convincing the man who looks at the picture that his heroism is still intact, even though in this film he descends to the low plane of capture by his enemies for once. Also not quite so many bullets are fired as is usual in the Wild West films, but that, perhaps, may be easily explained by supposing that the supply has been subject to a big drain by the pictures that have gone before. Young Wild West appoints himself the protector of a widow who has for the only support of herself and daughter the mining claim left by her husband. A couple of villains attempt to take this away from her by telling her that they bought it from her husband before his death. Young Wild West and his party camp on the claim, but later the villains, who have interested other crooks in their cause, show a false bill of sale, and when this bluff is called they kidnap the widow's daughter and confine her in a cave. The girl's sweetheart sees them in this act, but his warning does no good, for the boy hero and all the members of his party are, in turn, captured and placed in the same place. One of the girls, however, succeeds in overpowering the guard while the rest are visiting the mine, and Young Wild West and his party escape. They arrive on the widow's property about the same time as the sheriff's party, and the bad men, as usual, get themselves arrested. We are this time spared the usual chase and consequent waste of bullets.

**For His Child** (Champion, Aug. 12).—Joe Ross resents an insult to a gypsy girl, and on account of his action he gets into a wrangle with Chick Jones and is stabbed in the arm. The two later make up their quarrel and visit the gypsy camp where Chick pursues the girl again, is discovered by one of the men, and in the argument that follows lurches over a cliff and falls to his death. The sheriff finds the dead body with Joe near it, and accuses him of the murder. Joe breaks away, and is concealed by the gypsies. He sends a note to his wife, saying that he will go with the wandering band until the cloud has lifted. A year later he returns to the vicinity of his home, and finds that a reward has been offered for his capture. His baby meets with an accident, and the doctor states that transfusion of blood from the arm of a strong man is the only thing that will save the child. Joe volunteers, the scar of the wound is discovered, and after a successful operation Joe is arrested. But the gypsy girl, who has fallen in love with him, explains how Chick met his death, and when this statement has been sworn to by her, her father and Joe, the latter is released. The sheriff then passes around some papers, whose import is not exactly comprehended by the spectators. The story is believable, but there are incidents that have been poorly done. The transfusion of blood seems to have left none of the evil after effects that are usually supposed to follow such an operation, for the baby is quite lively just after its completion, and the father seems to be very strong in the arm from which the blood has been drawn.

**The Foster Sister** (Eclair, Aug. 11).—The film is blessed with good scenery and with a couple of attractive girls in the leading feminine roles. Its comedy is not very pronounced, and the plot has been carried along with a flimsy idea, for certainly nobody would be deceived with the efforts of one of the young ladies at disguising herself, but beyond all these details is the central point of what aims to be a clean cut, little comedy-drama, and at least it does not jar. Yvonne, the foster sister, arrives from the city for a visit, and, being a flirt, she wins the love of Matthew, the fiance of Mariette. The latter catches them making love to each other and tells her mother, who resolves to make Yvonne suffer. She has Mariette in turn disguise herself as each of the lovers, locking them in a barn one after the other. Then mother and daughter discover them there, and they are so much discomfited that Yvonne leaves for the city, and Matthew asks, and is granted, forgiveness.

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**Carlsbad** (Eclair, Aug. 11).—The various stages of porcelain and crystal ware manufacturing are shown in this film, with the many interesting details of melting the crystal, dressing, and engraving it, and making the porcelain dishes from the first rude processes to the last finishing touches.

**The Widow's Claim** (Bison, Aug. 13).—The widow, owner of the Little Family Mine, strikes it rich just after she has refused to marry Jack, a gambler. Haskins, a Western bad man, finds out that the woman is in a fair way to get wealthy, and in a saloon he plots with other desperate characters to jump the claim. Jack hears the plan discussed, and follows the men to the widow's property, where they attempt to establish headquarters, but Jack drives them off, and later demands that the sheriff arrest them. The familiar chase along western roads follows, and, although the outlaws are captured, Jack gets wounded in the fight. The widow insists upon caring for him, and when he recovers from the effects of the wound he succeeds in winning her love, after he has convinced her that he will gamble no more. The battle with the outlaws is rather crudely done, and it is hard to see how any real Westerner would get wounded as Jack did, but of course there would be no story if he didn't, and perhaps it is just as well that

he bungled into the path of the bullet. Jane Fearnley makes quite an attractive widow, and the others in the cast deport themselves well.

**Wanted—A Practise** (Powers, Aug. 14).—The film has been very much strengthened by the efforts of two extraordinarily capable child players, especially the little girl. The actions of both are quite natural and very cute, to say the least, and in consequence the picture should prove one of more than the ordinary excellence. A young doctor is denied the right to marry a girl because her father insists that he shall have a practise first, and the little sister and brother of the disappointed young woman determine to feign illness in order to help his cause along. They pretend to have the stomach ache, and Dr. Bob is sent for after grandmother's remedy has failed. The doctor sees his opportunity, and declares that the whole family has been poisoned, his suggestion causing them all to believe what he says. He gets square with the father by some very harsh treatment, accompanied with a remedy that he has made from salt and tobacco sauce, but the others he treats more gently and effects a cure where no remedy existed. After this it was not difficult to convince the father that a good doctor in the family was just what was needed, and Bob cheerfully supplied the de-



scieney. The two children appear to especial advantage, never making their work step beyond the pale of good comedy, and the others in the cast lend aid to a good production, all of which is creditable to the director.

**How Jones Saw the Ball Game** (Imp. Aug. 10).—The incident on which this farce is based is a little thin for the purpose. It would seem that greater plot ingenuity might have been displayed. Jones feigns illness, so that he can attend a baseball game, and then he gathers his children together and starts for the park. One child gets lost, and after a long wait Jones finally finds him, and soon after finds also a pass to the game. When they arrive at the park, however, the pass is not honored, and Jones and family are forced to peek through a hole in the fence.

**Ferdie's Family Feud** (Imp. Aug. 10).—This picture has more of an idea behind it, and is quite funny in a farcical way. Ferdie arrives in Tennessee to take possession of a legacy. By the terms of the will he must keep up the family feud—a condition that does not appeal to Ferdie, who dislikes fighting and violence of any sort. The neighbors size Ferdie up, and decide that they will manufacture a feud for him, so they rig themselves up in white caps and masks and chase Ferdie from his cabin. He, however, comes upon a scarecrow, and climbs inside the clothes, and later he turns the tables on the white caps by giving them a good fright when the scarecrow comes to life.

**The Fortunes of War** (Nestor, Aug. 5).—The main idea of the story is an old and much used one, but the theme is interesting and the acting and sets are good. A young soldier takes his father's sword and goes off to war, where in the course of the campaign he is detailed with a small party of men to capture a spy. They open fire on the spy and wound him, but he shoots George and mortally wounds the boy and escapes while George's companions are attending him. George dies and before his body is carried to his home (situated near the battlefield) the spy reaches there and appealing to the boy's mother for aid, he at last touches her heart and she conceals him, after dressing his wound. George's body is brought home, and when the bearers have left the spy tells the mother that he killed her son, explaining the circumstances. The mother then shows her fairness by allowing him to escape, telling him that the incident was only another of the fortunes of war. There are several incongruities in the film, among them being the long time it took to bring George's body to the house after starting from the camp, although his home is supposed to be very near. There is not an oversupply of military appearance at the camp headquarters, either, but outside of these minor things the film is quite satisfactory.

#### FILM SUPPLY COMPANY RELEASES.

Sunday, Aug. 12, 1912.

(Majestic) Toodles. Com. .... Feet.  
(Majestic) A Game of Chess. Com. Dr.  
(Than.) As Others See Us. ....  
(Than.) Warner's Waxworks. ....

Monday, Aug. 13, 1912.

(Amer.) The Land of Death. Dr. ....  
(Comet) House of "No Children." Com.

Tuesday, Aug. 20, 1912.

(Gau.) Her Supreme Sacrifice. Dr. ....  
(Maj.) The New Butler. Com. ....  
(Than.) Her Darkest Hour. Dr. ....

Wednesday, Aug. 21, 1912.

(Amer.) The Outlaw Colony. Dr. ....  
(Gau.) Gaumont's Weekly. Top. ....  
(Rel.) One Against One. Dr. ....  
(Solax) Title not reported. ....

Thursday, Aug. 22, 1912.

(Amer.) Title not reported. ....  
(Gau.) Androclus and the Lion. Ed. Dr.

Friday, Aug. 23, 1912.

(Lux) Uncle's Favorite Pudding. Com. 774  
(Lux) Views of the Livran. Sc. .... 239  
(Solax) The Equine Spy—2 reels. Dr.  
(Than.) Conductor 788. Dr. ....

Saturday, Aug. 24, 1912.

(Comet) The Deputy's Duty. Dr. ....1000  
(Great No.) For Her Sister's Sake. Dr. 944  
(Rel.) North of 53. Dr. ....1000

#### SAVOY'S FEATURE POLICY.


At the Savoy Theatre last week motion pictures of Nat C. Goodwin in *Oliver Twist* were shown. This theatre has now a complete repertoire of motion picture productions such as *Blanche Walsh*, *James O'Neill*, and *Sarah Bernhardt* in different plays, and a new policy of exhibiting the pictures has been established, this being the first motion picture theatre in New York that is now advertising in the daily newspapers.

#### RELANCE PLAYERS BACK.

The entire Reliance Stock company under the leadership of Director Tony O'Sullivan returned from the Catskill Mountains Saturday, Aug. 3. They were away six weeks and obtained a list of unusually strong pictures with exceptional backgrounds. For the present they will work in and about New York on a number of somewhat different stories, laying their plots in locations of peculiar interest—locations that seldom appear in motion pictures.

#### THELMA IN THREE REELS.

The big three-reel production of *Thelma*, Marie Corelli's famous novel, will be released by Reliance on Saturday, Aug. 31. This is Mr. Oscar Apfel's first feature reel under the Reliance banner.



## LUBIN FILMS

Released Saturday, August 10th, 1912. Length, 1080 feet.

### THE MISSING FINGER

A Dramatic story of a burglar, who, in blowing a safe, loses one of his fingers. Escaping to the West he meets the sister of the Surgeon, who treated the injury, and makes love to her, but the missing finger betrays him and he is captured and killed.

Released Monday, August 12th, 1912. Length, 1061 feet.

### THE MINISTER AND THE OUTLAW

John Rand, disguised as a minister, goes to Red Dog to catch a Cattle rustler. He puts up at Mrs. Page's and falls in love with the pretty daughter. He catches her and the Desperado also. This is an excellent Western story.

Released Wednesday, August 14th, 1912. Length, 1064 feet.

### THE STUBBORNNESS OF YOUTH

Two good old Papas conceive the idea of matching their children, but the boy and girl rebel. They want to choose for themselves; unknown to each other they meet, fall in love and elope, and the old folks are delighted.

Released Thursday, August 15th, 1912. Length, 1022 feet.

### THE BASEBALL INDUSTRY

A very interesting picture, showing how the Baseball is made, and also a crack game between the "Athletics" and "Senators" of Washington at Shibe Park, Philadelphia.

Released Friday, August 16th, 1912. Length, 1055 feet.

### THE HINDOO'S CHARM

A laughable story in which Mr. Washbuckel is cured of the bad habit of flirting. Mrs. Washbuckel procures from a Hindoo a Fetish (a little figure of a man). Every time she sticks a pin in the figure the husband feels the pain. The cure is soon accomplished.

Released Saturday, August 17th, 1912. Length, 1064 feet.

### THE DEPUTY'S PERIL

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**CINES**  
TWO REELS  
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AUGUST 12, 1912  
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July 22, 1912 Kalem's	<b>Siege of Petersburg</b> <small>A Masterful Presentation of this Civil War Period</small>	Two Reels
July 15, 1912 Vitagraph's	<b>The Money Kings</b> <small>A Vital Subject Superbly Handled by These Competent Players</small>	Three Reels
July 8, 1912 Pathe's	<b>The Adopted Child</b> <small>A Film Full of Human Interest and Intense Heart Throbs</small>	Two Reels
July 1, 1912 Kalem's	<b>Tragedy of the Desert</b> <small>A Faithful Portrait of the Romance and Tragedy of the Sea of Sand</small>	Two Reels
June 24, 1912 Pathe's	<b>A Nation's Peril</b> <small>An Exciting Film With a Marvelously Thrilling Boat Explosion</small>	Two Reels

June 17, 1912 Vitagraph's	<b>The French Spy</b> <small>An Entrhrilling story of Military Life in Real Vitagraph Style</small>	Three Reels
June 10, 1912 Edison's	<b>Martin Chuzzlewit</b> <small>Dickens' Famous Characters are Brought to Life—Perfect</small>	Three Reels
June 3, 1912 Pathe's	<b>The Orleans Coach</b> <small>A Mystery Story, Fascinating to the Very Last Foot of Film</small>	Three Reels
May 27, 1912 Vitagraph's	<b>The Lady of the Lake</b> <small>Sir Walter Scott's Masterpiece Exquisitely Produced</small>	Three Reels
May 6, 1912 Selig's	<b>The Coming of Columbus</b> <small>History Reincarnated in all the Splendor of the Fifteenth Century</small>	Three Reels

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